A Birthday Party for Mozart

Sunday, January 15, 2006 at 3:00 pm
Francis Winspear Centre for Music

Program

DEPARTMENT OF
MUSIC

The second of three concerts
honouring the late
Dr Stuart Davis

Generously co-sponsored by the Wirth Institute
for Austrian and Central European Studies

UNIVERSITY OF ALBERTA

Wirth Institute

FOR AUSTRIAN AND CENTRAL EUROPEAN STUDIES

Wolfgang Amadeus Mozart
(1756-1791)

Vienna, 1792
Your host: Herr Doktor Professor David Koch

Program

Overture to "Bastien and Bastienne", K. 50 (1768)

The University Symphony Orchestra
Michael Massey, conductor

Sancta Maria, K. 273 (1777)
Misericordias Domini, K. 222 (1775)
Ave Verum Corpus, K. 618 (1791)
Venite Populi, K. 260 (1776)

The University of Alberta Madrigal Singers
Leonard Ratzlaff, conductor

Piano Concerto in A Major, K. 414 (1782)
arr for piano and string quartet

I. Allegro
II. Andante
III. Rondeau: Allegretto

Patricia Tao, piano
Guillaume Tardif and Alycia Au, violins
Aaron Au, viola
Sheila Laughton, cello
Jan Urke, double bass

Intermission

Fantasy in F Minor, K. 594 (1790)
Adagio - Allegro - Adagio

Marnie Giesbrecht, organist

Eine kleine Nachtmusik K. 525 In G Major (1787)
III. Menuetto (Allegretto)
IV. Rondo (Allegro)

The University of Alberta Academy Strings
Guillaume Tardif, conductor

Marriage of Figaro (1786), Finale of Act II

Cast **Figaro - Rob Clark**
Susanna - Meera Varghese
Count - Jonathan Ayers
Countess - Valerie Andriowski
Marcellina - Kristel Harder
Bartolo - James Gifford
Basilio - Tony Caruso
Antonio - Andrae Marchat

with

The University Symphony Orchestra
Michael Massey, conductor

Texts and Translations

Sancta Maria, K. 273

Sancta Maria, mater Dei, ego omnia tibi debeo, sed ab hac hora singulariter me tuis servitiis devoveo; te patronam, te sospitatricem, eligo.	Holy Mary, mother of God, I owe everything to thee, but from this hour I devote myself to thine especial service. I take thee as my patroness and protectress.
Tuus honor et cultus aeternum mihi cordi fuerit, quem ego numquam deseram neque ab aliis mihi subditis verbo factoque violari patiar.	May thine honor and worship be engraved on my heart forever; may I never abandon it or allow it to be profaned in word or deed by those placed in my care.
Sancta Maria tu pia me pedibus tuis advolutum recipe, in vita protege, in mortis discrimine defende. Amen.	Holy Mary, receive me kindly, prostrate at thy feet; protect me in life, and defend me at the moment of death. Amen.

Misericordias Domini, K. 222

Misericordias Domini cantabo in aeternum.	The mercies of the Lord I shall praise for ever and ever;

Ave Verum Corpus, K. 618

Ave verum Corpus, natum de Maria Virgine:	Hail, true Body, born of the Virgin Mary,
Vere passum, immolatum in cruce pro homine:	Who has truly suffered, was sacrificed on the cross for mortals,
Cujus latus perforatum, unda fluxit sanguine:	Whose side was pierced, whence flowed water and blood:
Esto nobis praegustatum in mortis examine.	Be for us a foretaste (of heaven) during our final examining.

Venite Populi, K. 260

Venite, populi, venite
de longe venite,
et admiramini gentes.
Venite, populi, venite,
an alia natio tam grandis,
quae habet Deos appropinquantes
sibi,
sicut Deus noster ad est nobis,
cujus in ara veram praesentiam
contemplamur jugiter per fidem vivam,
an alia natio tam grandis?

Come, O peoples, come;
come from afar,
and marvel, O races.
Come, O peoples, come;
is there any nation so great
that it has its gods so near to it
as our God is near to us,
whose true presence on his altar
we continually contemplate through
living faith:
is there any nation so great?

O sors cunctis beatior,
O sors sola fidelium,
quibus panis fractio
et calicis communio
est in auxilium.

O fate more blessed than all others,
O fate only of the faithful
for whom breaking bread
and sharing the cup
is a help.

Eja ergo epulemur
in azymis veritatis et sinceritatis,
eja ergo epulemur
et inebriemur vino laetitiae
sempiternae;
an alia natio tam grandis?
Venite, populi, venite.

Therefore let us feast
on the unleavened bread of truth and
sincerity,
Let us feast, therefore,
and become drunk with the wine of
everlasting joy;
is there any nation so great?
Come, O peoples, come.

University of Alberta Madrigal Singers, 2005-2006
Leonard Ratzlaff, conductor

Soprano
Suzanne Abele
Dawn Bailey
Irene Bosma
Shannon Brink
Trish Dandy
Kimberley Denis
Amy Gartner
Jill Hoogewoonink
Alison Kilgannon
Brynn MacDonald
Constance McLaws
Kripa Nageshwar

Alto
Taryn Boston
Jeanie Casault
Angela Chiang
Tamara Guillaume
Kristel Harder
Bronwen Harvey
Erin Hooper
Natalie Hreczuch
Sara Mills
Laura Pauls
Sima Shamsi
Gillian Scarlett

Tenor
David Archer
Alex Eddington
Ryan Herbold
WeiHsi Hu
Nathan Létourneau
Michael Litchfield
Caleb Nelson

Bass
Jonathan Ayers
Kyle Carter
Rob Clark
Rob Curtis
Bill Fulton
Brendan Lord
Damon MacLeod
Adam Sweet
Mark Tolley
Jordan Van Biert
Anthony Wynne

University of Alberta Academy Strings
Guillaume Tardif, concertmaster

Violin 1
Guillaume Tardif
Maria Barton
Aldo Aguirre Camacho
Sabrina Steed
Grant Sigurdson
Christina Barry

Violin 2
Alyssa Cheung
Martine denBok
Daniel Gervais
Janet Chung
Carmen Yuen
Amy Kao

Viola
Leanne Dammann
Jeannette Comeau
Charlene VandenBorn

Cello
Jeff Faragher
Martin Kloppers

Bass
Jonathan Hickle

University Symphony Orchestra
Michael Massey, conductor

Violin I
Alissa Cheung**
Sabrina Steed
Christina Barry
Maria Barton
Janet Chung
Martine denBok
Daniel Gervais
Aldo Aguirre Camacho
Amy Kao
Grant Sigurdson

Violin II
Quinn Grundy*
Carmen Yuen
Rebecca Guigui
Cynthia Johnston
Natalia Perez
Gunilla Eineke

Viola
Jeanette Comeau*
Leanne Dammann
Ken Heise
Robin Leicht
Charlene VandenBorn

Cello
Anthony Bacon*
Martin Kloppers
Jeff Faragher
John Fedor
Kathleen Ludwig
Caitlin Smith

Bass
Mark Radosh*
Jonathan Hickle
Roxanne Nesbitt
Ted Tessier

Flute
Aura Giles*
Adam Ferland

Oboe
Alyssa Miller*
Matt Jaffray

Clarinet
Michelle Davies*
Tammy Kam

Bassoon
Ondrej Golias*
Lisa Hryciw

Horn
Olwyn Supeene*
Jen Reimer

Trumpet
Ryan Frizzell*
Ashley Clelland

Timpani
Ryan Laslop*

*Principal
**Concertmaster

Program Notes

Overture to "Bastien and Bastienne", K 50

Written in 1768 when Mozart was twelve, *Bastien and Bastienne* is based upon the *The Loves of Bastien and Bastienne* (Les amours de Bastien et Bastienne) by Marie-Justine-Benoîte Favart and Harny de Guerville. This in turn was a parody/adaptation of Jean-Jacques Rousseau's operatic intermezzo *The Village Soothsayer* (Le devin du village).

Bastien and Bastienne draws from the ideas of Pastoral innocence both dramatically and musically. It is composed as a one-act singspiel (spoken dialogue between music numbers) and its small casting and short length makes it particularly well suited for modest staging. Of interest is the melody of the Overture which is almost identical to the one Beethoven later used in the "Eroica" Symphony.

SYNOPSIS

Bastienne pines for her sweetheart Bastien who has left for the city. While Bastienne has been tending her sheep, Bastien has been seduced by the shine and glamour of both the city and a wealthy lady. Upon the recommendation of Colas, when Bastien returns, Bastienne plays hard-to-get so cruelly that the distraught and ill-loving Bastien is brought to the brink of suicide. Finally realizing their transcendent love, the two shepherders discard pretence and reaffirm their mutual love for each other.

Mozart's Sacred Music

Mozart wrote a considerable amount of sacred music at various stages in his life, much of it while he was in the service of Archbishop Colloredo in Salzburg. This output included 14 masses, two settings of the Vespers, and settings of the Litanies as well as numerous shorter works, many of which were written to be performed as offertories in the regular liturgy. It is this latter group of works which we are sampling this afternoon.

Sancta Maria, K. 273, was completed in September 1777, shortly before he left Salzburg for a longer visit to Paris. Written in the key of F major, it presents the anonymous prayer to the Virgin Mary fairly simply but with lovely melodic flow. Like all four of the works presented this afternoon, it is accompanied by strings and organ continuo.

Misericordias Domini, K. 222, is an offertory written by Mozart on commission for the Elector Maximillian III while Mozart was in Munich in 1775 for the premiere of one of his lesser known operas **La finta giardiniera.** In contrast with **Sancta Maria**, this is a much more adventurous work both in length and contrapuntal complexity – it almost appears as if Mozart is attempting to display his skill as a writer of counterpoint. It is all the more remarkable a work knowing that he wrote it in considerable haste to meet the deadline for its performance at a Lenten service in the Munich Court Chapel in March of that year.

Mozart wrote one of his most well known and enduring church works, **Ave verum corpus**, K. 618, in June 1791, only half a year before his death. It was written for the choir of a small parish church in Baden, for use in a Eucharistic service. It sets only the first portion of the text, and the setting is remarkable for its simplicity and directness. In commenting on this work the celebrated pianist Artur Schnabel remarked that it was "too simple for children, and too complex for adults".

The final work in this set, **Venite populi**, K. 260, again dates to Mozart's time in Salzburg in the 1770s. It was written in 1776. It is a highly celebratory work, written for double chorus, and is presented in three short movements: Allegro – Adagio – Allegro. **Venite populi** makes extensive use of antiphonal technique, i.e., the two choirs singing responsively to each other, with much contrast in dynamics and articulation used to colour an obviously evocative text (e.g., "Let us therefore wallow in the pastures of Truth and Sincerity, inebriated by the Wine of Everlasting Joy") and features a much more adventurous use of chromatic harmony than either **Sancta Maria** or **Misericordias Domini.**

Piano Concerto in A major, K. 414

By late 1782, when the *Piano Concerto in A major, K. 414* was composed, Mozart had settled in Vienna and was trying to make a living as a freelance artist, having left his position under the archbishop Colleredo the previous year. It appears that he worked on three concerti simultaneously, K. 413, 414, and 415, and he arranged all three of them in the present version of piano with string quartet to encourage performances and sales of the music. As a freelance artist, he was also cognizant of the tastes of his public. In December, 1782, he wrote to his father, that they are "a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why."

The Concerto in A major, K. 414 is a lovely work that does not shock its listener, but also does not fall into formulaic predictability. The first movement expresses a graceful and melancholy nonchalance and the first theme material has a sweetness found in many works of the same key by Mozart. The second movement, an Andante in D major, is solemn and almost religious in character. The opening theme is taken from a work of Johann Christian Bach, who died on January 1, 1782, and the inclusion of this theme may well be in homage to him, a composer whom Mozart loved and respected. The third movement, a light-hearted Rondo in 2/4, is a charming contrast to the sweetness and solemnity of the first two movements.

Fantasy in F Minor, K. 594

In the 18th Century, constructors of mechanical instruments were highly regarded. Haydn, Mozart and Beethoven all composed for mechanical clocks or automatic organs. A mechanical apparatus set a roller rotating: via a gear, nails on the roller opened the valves of the pipes to admit wind.

After the death of a famous Austrian field marshal, Laudon, in July 1790, Count Joseph Deym-Müller commissioned Mozart to write the *Fantasy, K594*, for the mechanical clock in his showroom on Himmelpfort Street in Vienna. Here he exhibited an artificially illuminated mausoleum with a life-size wax figure of the general in a glass coffin. The opening and closing sections of the Fantasy are soft funeral music, while the lively middle section of the work recalls the fascinating life of the military hero.

There are many laudatory descriptions of Mozart's virtuoso organ playing and he called the organ "the king of all instruments" in a letter to his father (October 18, 1777). The two fantasies in f minor, along with the Andante in F Major written for mechanical clocks are traditionally played on the organ and considered part of the organist's repertoire. Other than continuo organ music for choral and orchestral works, Mozart also composed small works for organ and chamber groups called "Epistle Sonatas" for use in the mass.

Eine Kleine Nachtmusik, K. 525

The *Eine Kleine Nachtmusik, K. 525*, completed August 10, 1787, in Vienna, is the 13th serenade in Mozart's output. The manuscript of the piece, found in 1955, shows that only four of the usual five-movement divertimento remain, a first minuet being apparently torn out of the suite. The light-hearted 'night music' would have been performed at night, around 11pm, probably at the house of one of his Viennese patrons.

Placed in context, the piece speaks to Mozart's versatility in spirits and styles, in a period of intense creativity. At age 31, Mozart saw the successes and intrigues of *The Marriage of Figaro* (1786), and came back to Vienna from a four-week stay in Prague (January, 1787), where his *Figaro* likened him to a popular hero. Leopold Mozart's death (28 May 1787, aged 68) was also marked by the completion of two string quintets in C and G minor, K. 515-6 April-May 1787, and a piano sonata, K. 521. The late K. 526 keyboard-violin sonata (24 Aug. 1787), his penultimate, is often regarded as the finest example of balance in between the two instruments. The premiere of *Don Giovanni* happened in Prague at the end of October 1787. At the time, he was also hosting his student Nepomuk Hummel (1786-88). Mozart's last three symphonies would follow in the summer of 1788 (K. 543, 550, 551).

The Marriage of Figaro

The Marriage of Figaro is based on *Le Mariage de Figaro,* the second of three plays about the same principal characters by Pierre-Augustin Caron de Beaumarchais (1732-99). When King Louis XVI read the manuscript to the play he exclaimed: "This is detestable, it will never be played!" The King apparently felt the very foundations of social structure in society were threatened by the play. The portrait of a group of servants mocking their aristocratic master and making him beg for mercy was something that frightened rulers at a time when the French Revolution was brewing. Beaumarchais' play was in print for six years before it was permitted on the Paris stage in 1784. Mozart's musical setting was premiered in Vienna in 1786.

Beginning at 7:30 pm through Wednesday – Saturday, February 1 - 4, 2006 the University of Alberta Department of Music is presenting a fully staged production of "The Marriage of Figaro" by Mozart at Convocation Hall in the Old Arts Building on the University Campus.

This evening we would like to give you a taste of Mozart's wonderful music from "The Marriage of Figaro", semi-staged. The scene from this magnificent comedy is the finale to the second Act. At this point in the action all the protagonists gradually gather on stage in a mounting crescendo of confusion as the lovers Figaro and Susanna, assisted by the dejected Countess, try to out wit the jealous Count, assisted by Marcellina, Bartolo the doctor, and Basilio the music master. They are fighting over who is going to marry Figaro: will it be his beloved Susanna or the old shrew Marcellina with her legal claim on Figaro. Also, central to the action, the Count is planning a rendezvous with the lovely Susanna as his right as Lord and Master on this, the night of the wedding, a right he gave up when he married Rosina, now the Countess.

As the action for this scene begins, the enraged Count believes that Cherubino, the young, love- struck pageboy, is hiding in an adjoining room, and yells for him to come out. The Countess reluctantly tries to explain that yes, he is in there and perhaps is partially naked to disguise him as a woman, but only as a joke. The Count is disgusted and declares that he will kill him for this outrageous behaviour. Finally, as the door opens, Susanna coyly appears to the great astonishment of the Count and Countess. As the Count rushes into the adjoining room, Susanna assures the Countess that Cherubino is no longer there. Confused, the Count begs the Countess for forgiveness for his jealous suspicions, but questions her, none the less. Finally, with Susanna's help, the situation is at least temporarily resolved. Just then, Figaro enters to tell them that things are ready for the wedding procession to start. However, the Count wants an explanation about a note he has received earlier that day. Figaro denies ever seeing the note saying "My face may lie but I don't" (even though Figaro did write it!). Changing the subject, Figaro, assisted by Susanna and the Countess, pleads for a happy ending, as the Count is wondering what is keeping Marcellina and her legal paper. Just then, Antonio, the inebriated gardener, stumbles in demanding to know who jumped out of the window into the flower bed and in the process accidentally dropped a note as he ran away "like a shot from a cannon." Figaro, trying to protect Cherubino, takes the blame himself. But the Count, smelling a rat, questions Figaro about the note. With the help of Susanna and the Countess, Figaro gains the upper hand again. Finally, Marcellina, Bartolo, and Basilio enter demanding a hearing on Marcellina's legal note. They give testimony to the Count as Figaro, Susanna and the Countess protest in vain. Tempers mount to a boiling crescendo as the Act comes to a boisterous end.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Guillaume Tardif and and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

A versatile violinist, **Alycia Au** has been involved in various areas of music throughout the years - chamber, orchestral and solo. Her early involvement in chamber music has significantly impacted and shaped her musical career and interests. At the age of 14, Alycia was the violinist of The Bridge Trio, which took first prize at the CIBC National Music Festival and which later recorded for the CBC. Alycia performs chamber music regularly as a guest artist on the University of Alberta's Music at Convocation Hall series. As an orchestral player, Alycia has been a member of the National Youth Orchestra of Canada on their tours across Canada and Japan, and was concertmaster of the UBC and U of A Symphony Orchestras. Alycia has had the privilege of working with artists such as Midori and Pinchas Zukerman, and has made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra.

Alycia grew up intently watching and listening to her older brother practice the violin. At the age of 3, she began taking lessons in her hometown of Lethbridge, Alberta. Throughout her life, she has received invaluable musical training from Robert Bardston, Lise Boutin, Peter Visentin, Norbert Boehm and Susan Jarvis. She has a Masters of Music Performance degree from the University of Alberta

where she studied with Martin Riseley. Before coming to Edmonton, Alycia graduated as Head of the Class at the University of British Columbia where she studied with Andrew Dawes and received a Bachelor of Music degree.

Currently, Alycia continues to enjoy the variety that music allows – teaching and performing, and freelancing with the Edmonton Symphony Orchestra. When taking time away from music, Alycia loves to spend her time playing sports such as ice hockey, badminton and soccer; and spending time in the outdoors hiking and backpacking.

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist in recitals and with orchestra, as a choral accompanist and chamber musician. Educated at the University of Alberta, the Eastman School of Music, Rochester, NY and the Mozarteum, Salzburg, Austria, Dr Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance, Organ Literature and related subjects. She was national president of the Royal Canadian College of Organists from 2000 to 2002 and was invited to be on the faculty of the 2005 McGill International Organ Academy.

Sheila Laughton grew up in a large musical family in Ontario. After earning degrees in English at Oberlin College and Music at the University of Toronto, Sheila assumed the position of Principal Cellist with the Atlantic Symphony Orchestra. Since 1975, she has played Assistant Principal cello with the Edmonton Symphony Orchestra. Sheila has also worked two summer seasons with the Rome Opera Orchestra. She is a founding member of the Edmonton Chamber Orchestra (ECHO), of which she is Principal Cellist. Sheila and her husband Wei Yew, a graphic designer, have four daughters.

As a conductor, **Michael Massey** has been deeply influenced by his studies in England in 1984 with George Hurst. Since 1977, he has been Music Director of the Edmonton Youth Orchestra programme. Mr Massey appears as guest conductor locally and abroad having worked with the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the Philharmonia Orchestra and the Scottish National Orchestra.

In 2002, for his contribution to the cultural life of the city, Mr Massey was inducted into the Edmonton Cultural Hall of Fame as an Artist–Builder and also received the Queen's Golden Jubilee Medal.

Leonard Ratzlaff is professor of choral music and Chair of the Department of Music at the University of Alberta. He is conductor of the University of Alberta Madrigal Singers and the Richard Eaton Singers, Edmonton's symphonic chorus. He is a frequent clinician and adjudicator, and has guest-conducted numerous Canadian ensembles, including the Edmonton Symphony Orchestra, National Youth Choir, Pro Coro Canada and the Winnipeg Singers. He has conducted premieres of new works by a number of Canadian composers, including Allan Bevan, Malcolm Forsyth, Allan Gilliland, Imant Raminsh, Sidney Robinovitch, James Rolfe and Mark Sirett. He sang in numerous projects in North America and Europe with the late American conductor Robert Shaw. Awards include the Julius Herford Dissertation Prize for his study of the *Te Deum* of Anton Bruckner (Iowa, 1985); Faculty of Arts Undergraduate Teaching Award and induction into Edmonton's Cultural Hall of Fame (2001); the Richard Eaton Award of Distinction for Exemplary Service to Choral Music in Alberta, presented by the Alberta Choral Federation, and the Queen's Jubilee Medal for service to choral music in Canada (2002).

In 2003 he was inducted into the Alberta Order of Excellence, and in 2004 he was named as a Member of the Order of Canada, in recognition of his contributions to choral music in Canada

Patricia Tao joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Dr Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the US for Columbia Artist's Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI and Arktos labels.

Dr Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously, she taught at Western Washington University and the University of Virginia.

Born 1975 in Quebec City, **Guillaume Tardif** holds a Doctor of Musical Arts from the Eastman School of Music, University of Rochester, and a Premier Prix de Violon and Master of Music from the Conservatoire du Québec. He studied violin with Oleh Krysa, Ilya Kaler, Jean Angers, Darren Lowe, Lise Elson, Lorand Fenyves, and Moshe Hammer. He has appeared as soloist with many orchestras, including the Eastman Virtuosi (Lincoln Centre, NYC), the Lima Philharmonic (Peru), the Amadeus Ensemble (CBC, Toronto), the Paraiba Symphony (Brazil), and the Remenyi Chamber Orchestra (Béla-Bartok Hall, Hungary). He has been a leading violinist with various chamber ensembles, such as the Eastman String Ensemble, the Brandon Chamber Players, the

New Brandon Trio, and has performed in recital in major venues and universities across Canada, and for the Canadian Embassies in Peru, Norway, Sweden and Brazil. His performances have been broadcast on TV, radio and the internet on national and international networks. He has arranged and composed many works for solo violin, including cadenzas to concertos by Mozart and Paganini and completed two CD recordings: *From the Library of Joseph Szigeti*, with Janet Scott-Hoyt (upcoming release) and *Virtuoso Encores* with Judith Kehler Siebert (Dell'Arco Publications). He served in 2005 as President of the Alberta String Association.

Guillaume Tardif is Assistant Professor in the Department of Music at the University of Alberta.

Born in Toronto of Estonian parents, **Jan Urke** is Principal Double Bass of the Edmonton Symphony Orchestra. His teachers were Tom Monohan at the University of Toronto and Stuart Knussen at the Banff Centre for the Arts.

He is a veteran of many Canadian orchestras including the Orchestra Symphonique of Quebec, the Hamilton Philharmonic, the National Ballet, the Canadian Opera and the Toronto Symphony. Jan Urke recently performed as concerto soloist with the Edmonton Symphony Orchestra and the Edmonton Chamber Orchestra.

The University of Alberta Academy Strings
Academy Strings, under the direction of Professor Guillaume Tardif, is the principal student string ensemble at the University of Alberta. Academy Strings perform two concerts annually, and comprises the string section for the University Symphony Orchestra. The Academy Strings has performed throughout western Europe, Alberta and BC, and in February 2002 the Academy Strings toured Cuba to great acclaim.

The University of Alberta Madrigal Singers, one of the leading university choirs in Canada, were formed in 1974 by Larry Cook, and have been conducted since 1982 by Leonard Ratzlaff. The choir is composed of undergraduate and graduate music students and students from other faculties. Founded as a small ensemble devoted to the study and performance of madrigal and chanson repertoire of the Renaissance period, the Madrigal Singers currently number over 40 singers and perform repertoire of all periods and styles. The Madrigal Singers have had frequent successes in choral competitions in recent years, with several first prizes in the Mixed Choir category of the Canadian Broadcasting Corporation Competition for Amateur Choirs (1992, 1996, 1998, 2004) as well as in the Robert Schumann International Choral Competition in Zwickau, Germany (1995) and the Cork International Choral Competition in Ireland (1999). The Madrigal Singers have performed at two national conventions of the Association of Canadian Choral Conductors, and have participated in *University Voices*, a festival of Canadian university choirs focusing on contemporary choral repertoire, sponsored and hosted by Soundstreams Canada in Toronto. They collaborate regularly with the Edmonton Symphony, and last season performed Handel *Messiah* with the ESO. They are

frequently recorded for broadcast on the CBC's regional and national networks. The Madrigal Singers have released four CDs: *Musicians Wrestle Everywhere* (1997); *Balulalow: Anthems, Carols and Lullabies for Christmas* (1999), *My Soul, There is a Country* (2001), with the first recording of Gavin Bryars' *On Photography*, and *The Passing of the Year* (2003), which features the premiere recording of British composer Jonathan Dove's new choral cycle by that name. More information as well as a listing of the choir's recordings and repertoire in recent years can be found at the Madrigal Singers website: www.ualberta.ca/~mads.

The University of Alberta Opera Workshop
Under the direction of Dr Alan Ord, participants in the Opera Workshop study and perform scenes, or full-length works from the operatic literature each term. An emphasis is on the development of operatic acting, character development, and proper movement on stage. The productions are performed on stage at Convocation Hall with costumes, properties, lighting, and scenery. The larger productions are done with full orchestra. Works presented by the Opera Workshop include: *The Medium* by Menotti, *A Midsummer Night's Dream* by Britten, and *Gianni Schicchi* by Pucinni.

On February 1-4, 2006, the Opera Workshop will present a full-length opera performance of *The Marriage of Figaro* by Mozart, together with the University Symphony Orchestra, directed by Michael Massey.

The University Symphony Orchestra
The University Symphony Orchestra, directed by Professor Michael Massey, is the full University of Alberta student symphony orchestra. Participation is mandatory for string students. The Academy Strings comprise the string section of the USO. The USO performs a wide range of repertoire, from the classical period to modern composers. The Symphony Orchestra gives three concerts in the University's Convocation Hall each year, and often participates in choral concerts and operatic presentations. In February 2003, the USO collaborated with the Opera program to produce *The Magic Flute* by Mozart and in January, 2005 performed *Gianni Schicchi* by Puccini and Menotti's *Old Maid and the Thief*. The USO has performed four times in Edmonton's concert hall, the Francis Winspear Centre for Music, each time enjoying a full house.

Dr Stuart Davis

Dr Stuart Davis, named Edmonton's 2003 Philanthropist of the Year, is an alumnus of the University of Alberta having obtained his BSc and MSc in chemistry before heading off to McGill to complete his PhD. He soon returned to the University of Alberta's Chemistry Department where he spent 40 years teaching future scientists and pursuing his research on the physical properties of clay.

In recent years Stuart Davis could often be spotted pedaling his bicycle across campus or downtown to the Winspear. One day in the spring of 2000, he dropped into the Winspear Centre for Music to offer to donate the necessary funds for the building of the Davis Concert Organ. In my RCCO president's message for "The American Organist" journal that fall, I called it "Miracle on 97th St." The organ selection and purchase committee had been meeting since 1993 to plan for an organ in the new Winspear Centre for Music, but three years after the hall was inaugurated, we were still at a stand still for lack of funds. Dr Davis had no idea when he offered to donate funds for the organ that all the plans were ready to go. The Letourneau Organ firm began building the organ immediately. On September 11, 2001, the facade of the organ was unveiled and one year later we began celebrating the Davis Concert Organ with its music!

We are so glad that we could thrill to the wonders of the Davis Concert Organ together with Dr Davis for the last three years. We miss him greatly! The organ is dedicated to the memory of Stuart Davis' wife Winona Davis. We will remember and celebrate Winona and Stuart Davis this afternoon, in the final concert of our three series in February and every time we have the privilege and opportunity to play the magnificent Davis Concert Organ!

Submitted by
Marnie Giesbrecht

Final Concert in Honour of the late Dr Stuart Davis
Francis Winspear Centre for Music

Sunday 12 February, 8:00 pm
Music at Convocation Hall I
Francis Winspear Centre for Music
Marnie Giesbrecht, Joachim Segger
Solo and Duo Majoya
From Darkness to Light
Piano Sonata in B Minor: Franz Liszt
Fantasia on the chorale "Ad nos, ad salutarem undam", for organ: Franz Liszt
O Sacred Head: Charles Stolte
In the Light for Organ and Piano: Carson Cooman
Admission: $15/stud/sen, $20/adult
For more information, please call 492-0601

Piping Hot *Sundays @ 3*

Winspear Centre for Music

Sunday,
February 19
at 3:00 pm

Fancy French Fingers
Maurice Clerc, organist
Dijon Cathedral, France

Sunday,
March 12
at 3:00 pm

Pulling Out all the Stops
John Longhurst, organist
Mormon Tabernacle, USA

Tickets: Winspear Box Office 428-1414, TIX on the Square 420-1727
For more information, please call 429-1655, www.rcco.edmonton.ab.ca

FACULTY OF
ARTS
UNIVERSITY OF
ALBERTA

ROYAL CANADIAN COLLEGE OF ORGANISTS

Upcoming Events

January

16 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the
Department of Music
Free admission

16 Monday, 8:00 pm
New Music Concert
New Works for String Quartet
by U of A Student Composers
in Music 560/660/760
Studio 27, Fine Arts Building
Free admission
For information call 492-0585/492-9165

20 Friday, 8:00 pm
Music at Convocation Hall I
Eleni Pappa, piano
Konstantina Pappa, violin
Nocturne for Violin and Piano: John Cage
Theme and Variations for Violin and
Piano: Olivier Messiaen
Road Movies for Violin and Piano:
John Adams
Each life converges to some center:
Keith Hamel
Fratres: Arvo Pärt
Sonata No 1: Alfred Schnittke
Admission: $15/stud/sen, $20/adult

30 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

February

1-4 Wednesday-Saturday, **7:30 pm**
Opera Workshop
Alan Ord, Director
Full-length opera performance of
The Marriage of Figaro: Mozart
Admission: $15/stud/sen, $20/adult

5 Sunday, 3:00 pm
Music at Convocation Hall II
William Street, saxophone
Roger Admiral, piano
Trevor Brandenburg, percussion
Rigirio (2000) : Stefano Gervasoni
Adagio Dialettico (2000): Brice
Pauset
durch (2004): Mark Andre
the noise of carpet (2005)
(Premiere): Scott Godin
Admission: $15/stud/sen, $20/adult

6 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from
the Department of Music
Free admission

9 Thursday, 3:30 pm
Piano Masterclass
Visiting Artist **Kyoko Hashimoto**
Studio 27, Fine Arts Building
Free admission

10 Friday, 8:00 pm
Visiting Artist Recital
Kyoko Hashimoto, piano
Admission: $15/stud/sen, $20/adult

12 Sunday, 3:00 pm
The University of Alberta
Symphonic Wind Ensemble
William Street, Director
Admission: $10/stud/sen, $15/adult

department of Music

Unless otherwise indicated - Convocation Hall, Arts Building
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message will inform you of any changes to our schedule).

Department of Music
University of Alberta

Studio 27

New Works for String Quartet
by U of A Student Composers
in Music 560, 660 and 760

Monday, January 16, 2006
at 8:00 pm
Fine Arts Building 2-7

Program

DEPARTMENT OF
MUSIC

Program

The specific program order will be announced at the concert.

Rest, my senses — Lily Chan

1. Machination
2. seeing, green, seeing red
3. Rest, my senses

Spectrum — Theo Mathien

Solvens Chorda — Michael Berger

Sol de Sol — Darlene Chepil Reid

String Quartet Members
Dianne New violin
Susan Flook violin
Charles Pilon viola
Julie Amundsen cello
Russell Whitehead, conductor

Upcoming Events

January
20 Friday, , 8:00 pm
Music at Convocation Hall I
Eleni Pappa, piano
Konstantina Pappa, violin
Nocturne for Violin and Piano: John Cage
Theme and Variations for Violin and Piano: Olivier Messiaen
Road Movies for Violin and Piano: John Adams
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Alan Ord, Director
Full-length opera performance of The Marriage of Figaro: Mozart
Admission: $15/stud/sen, $20/adult

5 Sunday, 3:00 pm
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William Street, saxophone
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Rigirio (2000) : Stefano Gervasoni
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durch (2004): Mark Andre
the noise of carpet (2005) (Premiere): Scott Godin
Admission: $15/stud/sen, $20/adult

6 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the Department of Music
Free admission

9 Thursday, 3:30 pm
Piano Masterclass
Visiting Artist **Kyoko Hashimoto**
Studio 27, Fine Arts Building
Free admission

10 Friday, 8:00 pm
Visiting Artist Recital
Kyoko Hashimoto, piano
Admission: $15/stud/sen, $20/adult

12 Sunday, 3:00 pm
The University of Alberta Symphonic Wind Ensemble
William Street, Director
Admission: $10/stud/sen, $15/adult

12 Sunday, 8:00 pm
Music at Convocation Hall I
Francis Winspear Centre for Music
Marnie Giesbrecht, Joachim Segger
Solo and Duo Majoya
From Darkness to Light
Piano Sonata in B Minor: Franz Liszt
Fantasia on the chorale "Ad nos, ad salutarem undam", for organ: Franz Liszt
O Sacred Head: Charles Stolte
In the Light for Organ and Piano: Carson Cooman
Admission: $15/stud/sen, $20/adult

13 Monday, 2:00 pm
New Music Masterclass
Visiting Artists
Lands End Ensemble
Free admission

department of Music

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Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
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DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

CONTEMPO
ROGER ADMIRAL, DIRECTOR

Friday, January 20, 2006 at 12:00 noon

Program

Sixty Four Word Quartet (2005) — Devin Cook

Erika Vogel, soprano
Alyssa Miller, oboe
Jeff Faragher, cello
Roger Admiral, piano

"... as It Is Always Already Taking Place for cello and tape" (2005) — Matt Damer

Jeff Faragher, cello

Mouvement Indécisif (2005) — Guillaume Laroche

Kripa Nageshwar, Meera Varghese and Erika Vogel, sopranos
Yoon Kwak, piano
Andriy Talpash, conductor

Splinters (2005) — Lindsay White

Aura Giles, flute
Alyssa Miller, oboe
Michelle Davies, clarinet
Yoon Kwak, piano

The Lord Is (2005) — David Archer

Meera Varghese, soprano
Aura Giles, flute
Sabrina Steed, violin
Yoon Kwak, piano
Andriy Talpash, conductor

Noon-Hour Organ Recital

with Organists
Meghan Bowen
SiuLing Chiu
Philip Chow
Trish Dandy
Troy Lamoureaux
Yoon Park

Monday, January 30, 2006
at 12:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Final Concert in Honour of the late Dr Stuart Davis

Francis Winspear Centre for Music

Sunday 12 February, 8:00 pm

Music at Convocation Hall I

Francis Winspear Centre for Music

Marnie Giesbrecht, Joachim Segger

Solo and Duo Majoya

From Darkness to Light

Piano Sonata in B Minor: Franz Liszt

Fantasia on the chorale "Ad nos, ad salutarem undam", for organ: Franz Liszt

O Sacred Head: Charles Stolte

In the Light for Organ and Piano: Carson Cooman

Admission: $15/stud/sen, $20/adult

For more information, please call 492-0601

Program

Introduction and Passacaglia
for the Organ (1913) — Max Reger (1873-1916)

SiuLing Chiu

Sonata in C Minor, Op. 65, No. 2, (1844) — Felix Mendelssohn (1809-1847)
Grave
Adagio
Allegro maestoso e vivace
Fuga

Trish Dandy

Mein junges Leben hat ein end — Jan Pieterszon Sweelinck (1562-1621)

Yoon Park

Fugue in C Minor, BWV 546 — Johann Sebastien Bach (1685-1750)

Troy Lamoureaux

Psalm Preludes, Op. 32, Set 1, No. 1
Psalm 34:6 (1915) — Herbert Howells (1892-1983)

Philip Chow

Sonata in A Major, Op. 65, No. 2 (1844) — Felix Mendelssohn
Con moto maestoso

Meghan Bowen

N.B.: Recording is not permitted without written consent from the performer(s).

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1-4 Wednesday-Saturday, **7:30 pm**
Opera Workshop
Alan Ord, Director
Full-length opera performance of
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Admission: $15/stud/sen, $20/adult

5 Sunday, 3:00 pm
Music at Convocation Hall II
William Street, saxophone
Roger Admiral, piano
Trevor Brandenburg, percussion
The Dionysian: Erin Rogers
Rigirio (2000) : Stefano Gervasoni
durch (2004): Mark Andre
the noise of carpet (2005)
(Premiere): Scott Godin
Contact: Jim Matheson
Admission: $15/stud/sen, $20/adult

6 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from
the Department of Music
Free admission

9 Thursday, 3:30 pm
Piano Masterclass
Visiting Artist **Kyoko Hashimoto**
Studio 27, Fine Arts Building
Free admission

10 Friday, 8:00 pm
Visiting Artist Recital
Kyoko Hashimoto, piano
Terashima *From 12 Preludes*
Scriabin *From 24 Peludes, Op. 11*
Grahl *Four Preludes*
Debussy, *Preludes, Book 2*
Admission: $15/stud/sen, $20/adult

12 Sunday, 3:00 pm
The University of Alberta
Symphonic Wind Ensemble
William Street, Director
Admission: $10/stud/sen, $15/adult

12 Sunday, 8:00 pm
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In the Light for Organ and Piano:
Carson Cooman
Admission: $15/stud/sen, $20/adult

13 Monday, 2:00 pm
New Music Masterclass
Visiting Artists
Lands End Ensemble
Free admission

13 Monday, 8:00 pm
Visiting Artists Recital
Lands End Ensemble
Free admission

15 Wednesday, 5:00 pm
Hear's toYour Health
Martin Riseley, violin
Julie Amundsen, cello
Patricia Tao, piano
Folk Influences
Trio, "Gypsy Rondo": Haydn
Dumky Trio: Dvořák
and works by Chen Yi and Zhou Long
Foyer, Snell Auditorium, Walter
Mackenzie Health Sciences Centre
Free admission

department of Music

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Convocation Hall, Arts Building, University of Alberta
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Music at Convocation Hall

Music at Convocation Hall II

William H Street, saxophone
Roger Admiral, piano
Trevor Brandenburg, percussion

Sunday, February 5, 2006
2:15 pm *Pre-Concert Introduction*
by **Charles Stolte**
Main floor, Convocation Hall
3:00 pm *Concert*

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Sonate (1944) — Fernande Decruck (1896-1954)

Tré modéré, expressif
Andante
Fileuse
Nocturne et Final

William Street, saxophone
Roger Admiral, piano

Contact (2005) (Premiere) — James Matheson (b. 1970)

William Street, saxophone
Roger Admiral, piano

Quiet Exchange (1975) — Stephen Chatman (b. 1950)

William Street, saxophone
Trevor Brandenburg, percussion

Intermission

the noise of carpet (2005) — Scott Godin (b. 1970)

William Street, saxophone
Roger Admiral, piano

The Dionysian (2005) — Erin Rogers (b. 1980)

Durch (2004/2005) — Mark André (b. 1964)

William Street, saxophone
Roger Admiral, piano
Trevor Brandenburg, percussion

Program Notes

Fernande Decruck
Sonate (1944)
Fernande Decruck was a composer and professional musician working in Paris. His Sonata of 1944 demonstrates the traits of neo-classicism in music. We hear this in the tonal harmonies, the crisp articulation and rhythms, and the melodic lyricism. One could compare the style to that of Maurice Ravel or Darius Milhaud.

—Roger Admiral

James Matheson
Composer James Matheson is rapidly emerging as one of the most distinctive, vital, and creative musical voices of his generation. A 2000 Guggenheim Foundation Fellowship recipient, Matheson's music has been programmed by such organizations as the Chicago Symphony Orchestra, the Albany Symphony Orchestra, the American Composers Orchestra, the Chamber Music Society of Lincoln Center, Orchestra 2001 (Philadelphia), and at music festivals including Aspen, Spoleto, Santa Fe, Eleazar de Carvalho, Token Creek, Norfolk, Bowling Green and Hartwick.

Matheson's *Songs of Desire, Love and Loss* for soprano and chamber ensemble was commissioned by Carnegie Hall Corporation and premiered in October, 2004 as part of Dawn Upshaw's Perspectives series. The piece is a setting of seven poems by Pulitzer Prize-winning poet Alan Dugan that highlight Dugan's paradoxical aims of emotional directness and complexity. Upcoming projects include the premiere of *Contact* for alto saxophone and piano, commissioned by a consortium of saxophonists including Ken Radnofsky, Clifford Leaman, and Debra Richtmeyer, and a piano quintet for the Borromeo String Quartet and pianist Judith Gordon.

April 2004 saw the premiere of *Umbras and Illuminations* by the Albany Symphony Orchestra, the second commission awarded to Matheson by that ensemble (*Colonnade* premiered in 2002-03). *Buzz*, for clarinet, violin, cello, and piano, was extensively performed worldwide by Antares and Ensemble X, and *Pull* was just released by The Ambassador Duo on the Equilibrium label. Orchestra 2001 premiered *The Paces* for piano and large ensemble at the Kimmel Center for the Performing Arts in 2002-03. In previous seasons, Ensemble X featured three Matheson works in a Merkin Hall (NYC) performance, the Chicago Symphony Orchestra chamber series featured the world premiere of *Falling* and the local premiere of *Spin*, the Civic Orchestra of Chicago world premiered the CSO-commissioned orchestral work *River, River, River*, and the Music At the Anthology Festival (NYC) performed *Pound*.

In addition to the Guggenheim, Matheson has received fellowships from the Bogliasco (2001) and Sage (1993, 1997) Foundations, as well as awards from the American Academy of Arts and Letters, American Music Center and ASCAP, and the Robbins Prize. Matheson was a 2000 participant in American Composers Orchestra's Whitaker New Music Readings with *Gliss*, and pianist Xak Bjerken recently recorded *Pound* for his CD, *High Rise* (CRI). Matheson has

held residencies at Yaddo (summer 2002) and the Liguria Study Center (fall 2001), and has been a fellow at the Aspen Music Festival and the Norfolk Chamber Music Festival. He holds degrees from Cornell University (DMA 2001, MFA 1997) where he studied composition with Steven Stucky and Roberto Sierra, and Swarthmore College (BA 1992) where he majored in music and philosophy, studying composition with Gerald Levinson. James Matheson is board treasurer of MATA, and resides in Brooklyn, New York with his wife, Lara.

Contact (2005)

I find it mysterious that human beings continually seek new ways of connecting with each other that, paradoxically, have the collateral effect of distancing them in other ways. Etched stone tablets, books, letters, phones, faxes, e-mails, online chat rooms – even the printed music that makes tonight's performance possible – all of these are means of disembodied communication. They allow for the possibility of reaching out across great distances, across national borders, even across time. What they supplant – or try to – is the actual magical, physical presence of another living being. So while they are bridges for discourse, they are also obstacles for physical interaction – they simultaneously, and profoundly, connect us to the world and distance us from it, in the sort of dynamic equilibrium that fuels so much human endeavor.

Contact is an exploration – in music – of this impulse to connect, and of the tensions and paradoxes inherent in our desire and efforts to make the world "smaller." It is at turns lyrical and severe, gentle and brutal – in short, a microcosm of the various modes of our interactions with others. As a both physical (through the performers' live presence) and disembodied (through my absence from most performances) means of communication, *Contact* is ultimately a short reflection on one of the most fundamental aspects of being human.

A final, related, note: ours is a time in which recordings have come to vastly overshadow live performances as the primary means by which people experience music. The advantage of recordings is, of course, that any time, anywhere, each of us has access to an astounding variety of music. For me, though, the drama of live performance, the excitement of watching virtuosos struggle with a demanding work, and the irreproducible sound of live instruments will always trump the convenience of recordings. *Contact* is an *extraordinarily* difficult work that requires performers of the highest technical and musical caliber – I invite you to truly relish the opportunity to see and hear William Street and Roger Admiral bring it to life.

—James Matheson

Stephen Chatman

***Quiet Exchange** (1975)*

Stephen Chatman lives in Vancouver and works at the University of British Columbia where he is head of the Composition Division. Quiet Exchange is written for saxophone and suspended cymbals. With this simple orchestration he achieves great nuance, despite the predominantly quiet dynamics. There is also an element of drama and choreography presented by the two players.

—Roger Admiral

Scott Godin

Scott Edward Godin began his musical training on piano, completing a Bachelor of Music Degree in 1993 with Helmut Brauss at the University of Alberta. By winning the Johann Strauss competition in 1993, Scott was able to study in Vienna, Austria with internationally renowned pianist Paul Badura-Skoda in 1993 and 1994. Completing a Doctoral Degree in Musical Composition in June 2003 with John Rea at McGill University in Montreal, Quebec, Scott's music has been performed throughout Europe, Canada, and the United States. Various international festivals and workshops have allowed Scott to work alongside such composers as Louis Andriessen, Nicholas Huber, Steve Martland, Martijn Padding, Denys Bouliane, and Michael Smetanin. Recent accolades include finalist for the 1999 Gaudeamus Competition in Amsterdam, Holland, finalist in the 1999 Canadian Broadcasting Corporation Young Composers' Competition, five prizes in SOCAN Young Composers Competitions (Canada), including Serge Garant Awards for chamber music in 1996 and 1998, prizewinner for German Radio in the 1997 NRW Symposium (Wesel, Germany), and two compact disc releases, "bien serre" and the Edmonton Composers' Concert Society's "Soundland Alberta", the latter of which reached number one in Atlanta's WREK FM heavy rotation list on June 22, 1997. Scott has worked with various ensembles and soloists, including ensemble KORE (Montréal, Québec), la Société de la Musique Contemporaine du Québec (Montréal, Québec), ensemble de ereprijs (Apeldoorn, Holland), the Little Chamber Music Series (Vancouver, British Columbia), KORE ensemble (Montréal), Orkest De Volharding (Amsterdam, Holland), Trio Fibonacci (Montreal), Continuum (Toronto), Arraymusic (Toronto), and the Bozzini String Quartet (Montréal). Recent projects have included music for film (*Sharkboy*, 2004) and contemporary dance (*Stereo*, 2005).

***The Noise of Carpet* (2005)**

The composition does not have an identifiable form, hinting on a variety of possible developmental directions but never committing to any. The title seems to have deep meaning but is not immediate or apparent, perhaps evoking a similar thought process as a Zen koan. The composition asks more questions than it answers; at the point where you think you have figured it out is where you have probably stopped listening...

On a technical side, the piece follows a continuously evolving saxophone line. The piano part acts as an accompaniment, moving through a series of chordal and/or textural changes. Points of consonance (or more appropriately, increased consonance) are approached logically but immediately abandoned, causing the listener to question how the music arrived there in the first place.

The ending of the composition is an emotional release, although perhaps just as frustrating; it seems to have no connection to the preceding material, and the repeated piano chords do not allow a sufficient break of tension. The last utterances on the saxophone and piano evoke earlier sections of the piece, and are perhaps more confusing as an ending than rewarding: a moment of formal coherence at this point in the composition?

This piece is written for and dedicated to William Street and Roger Admiral.

—Scott Godin

Erin Rogers
Erin Rogers is a composer, performer, teacher and advocate of new music, specializing in the interpretation of *significant* 20th century literature for the concert saxophone and dedicated to the creation of original sonic art.

An accomplished performer, Erin has appeared as soloist with the New Edmonton Wind Sinfonia (European Tour, 2001), the Bowling Green State University Philharmonia, and the University of Alberta Symphonic Wind Ensemble among others. Erin has performed solo and chamber recitals in the US, Canada, France and Taiwan and is currently a member of the CanTai Duo, dedicated solely to the performance of new and significant works for duo saxophones.

Erin is quickly gaining renown as an international composer. Her works have been performed in North America, Europe and Asia. *The Dionysian*, for alto saxophone, piano and percussion, will be premiered in Madrid, Spain, on November 14, 2005.

An experienced instructor, Erin has been invited to give clinics and master classes worldwide and has managed private music studios in Canada and the US for the past 10 years, working with students of all ages and levels. From 2002-2004 she was teaching assistant to Distinguished Artist/Research Professor John Sampen while a lecturing professor at Owens' College in Toledo, Ohio. In July of 2004 Erin was the first female featured guest artist and instructor at the annual Taiwan Saxophone Camp in Taipei, Taiwan.

Erin currently lives in New York City. She is a member of the Astoria Music Society Composers' Consortium, and is assistant coordinator of music programs at the Baccalaureate School for Global Education, teaching piano, woodwinds, composition and instrumental classes.

***The Dionysian* (2005)**
In 2004, I explored the musical possibilities of superimposing a free flowing, timbral and gestural soundscape upon a pre-existing formal structure within a derived pitch scheme. The process yielded a third layer that seemed to transcend the initial collision, the mobile elements in effect building upon the immobile rather than contradicting them. *The Dionysian*, completed in March of 2005 is an intricate web with a romantic core, wrought through an organic concept of space, flowing naturally through time.

Here, two sections of different densities interlace through related textures that interpolate from one to the next through motivic, rhythmic, and temporal transformation. A striking balance is achieved between strictly measured and aleatoric sections, as they co-exist within an homogenous ensemble sound.

—Erin Rogers

Mark André
Mark André was born in Paris in 1964. He completed his studied at the Conservatoire National Supérieur de Musique de Paris in 1992, where he earned six premier prix. In 1993, he received his PhD under the supervision of Olivier Boulnois and Philippe Vendrix. André studied with Helmut Lachenmann at the Musikhochschule Stuttgart from 1994-97, and he attended the Darmstadt Music Course in 1996, where he studied with Paul-Heinz Dittrich and Wolfgang Rihm. He has received commissions from many ensembles and organizations including Arditti String Quartet, the Biennale München, Champ d'Action, Darmstadt, the ensemble 2e2m, Donaueschingen, Ensemble Intercontemporain, Ensemble Modern, Ensemble Recherche, Ensemble SurPlus, the Festival d'Automne, Festival Présences, Les Percussions de Strasbourg, and Radio France.

***Durch* (2004)**
Durch ("Through") is written in response to a passage from St. Luke's Gospel: "And some one said to him, 'Lord will those who are saved be few?' And he said to them, 'Strive to enter through the narrow door; for many, I tell you, will seek to enter and will not be able'" (Luke 13: 23-24). The composition utilizes advanced and sometimes unconventional playing techniques for all of the instruments. Themes of dichotomy are prevalent throughout the piece, which explores the difference between sound and noise, as well as the possibility of creating what André calls a "meta-instrument."

—Niyati Dhokai

Roger Admiral graduated with a Doctor of Music degree from the University of Alberta. With help from the Johann Strauss Foundation he also studied Lied-duo at the Mozarteum in Salzburg. Roger coaches the contemporary chamber music class "contempo" and performs regularly in Duo Kovalis with Montreal percussionist Philip Hornsey. Roger lives in Camrose.

Trevor Brandenburg is very active as a solo percussionist and chamber musician in the Edmonton area. Trevor has been heard nationally and regionally on CBC Radio as a chamber musician and in May of 1993 was recorded for regional broadcast as a solo soloist on CBC Radio's "Two New Hours". Recently, Trevor premiered a new solo marimba commission at the 1999 Edmonton Symphony Orchestra's rESOund festival for contemporary music at the Winspear Centre.

Brandenburg, in addition to giving solo concerts, is a member of the Hammerhead Consort, a two-piano two-percussion chamber group. The Consort has been recorded by CBC Radio Canada, commissions new works for the ensemble and has recorded a CD on the Arktos label (this recording received an ARIA award for the best classical CD in 1994). The ensemble has just released its second CD, Traffic, on the Arktos label. Recent concerts include a performance in the 2000 Winnipeg New Music Festival and in June of 2000, Polish Radio and the Canada Council sponsored a tour for the group through Poland.

Trevor has a Bachelor of Music Degree from the University of Alberta, where he studied percussion with Brian Jones. Trevor has performed with the Edmonton Symphony, Reichenhall Philharmonic in Germany, PRO CORO Canada and the Citadel Theatre. He has also performed with summer training orchestras like The Music Academy of the West (1990 and 1991 where he studied with Mitchell Peters (Los Angeles Phil.) and at The National Youth Orchestra of Canada (1992, 1993 and 1996 where he studied with Alex Lepak (Hartford Symphony) and Andre Morin). With the assistance of the Alberta Foundation for the Arts, Trevor had the opportunity to study with marimba virtuoso Leigh Howard Stevens in May of 1993 and with the assistance of the Johann Strauss Foundation had the opportunity to study with Peter Sadlo (Munich Phil.) at the Mozarteum in Salzburg, Austria in August of 1993.

In addition to Brandenburg's busy performance schedule, he has a very active teaching studio. Many of Brandenburg's students have gone onto post-secondary study of music at various institutions. Brandenburg's education concert "Percussion Performance" takes him to communities across Alberta exposing young students to the marvels of percussion. In these communities, Trevor not only performs for schools, but for enthusiastic crowds in the general public.

Future plans include commissioning more new music for percussion, and gaining continued exposure as a soloist and chamber musician on the national level. Trevor is committed to developing, performing and recording new repertoire for percussion and bringing this thrilling contemporary medium to audiences.

William Street is a faculty member at the University of Alberta where he teaches saxophone and chamber music and directs the Symphonic Wind Ensemble. He has appeared as soloist with the Edmonton and Milwaukee Symphonies, the Orchestra Filharmonica Marchigiani the Orchestra de Camara del Nuevo Mundo, the Chicago Festival Orchestra the United States Navy Band and the Royal Air Force Band of Belgium. As chamber musician he has performed with the Beau String Quartet, the Bro-Street Duo, the Twentieth Century Consort, the Chicago Saxophone Quartet, the Quatuor International de Saxophones and FLUX. His recording with the Edmonton Symphony Orchestra of Tre Vie, Concerto for Saxophone by Forsyth was a 1999 Juno award nominee. He also recorded héliosaxo, twentieth century music for saxophone and piano and has just released MY VERY FIRST SOLO with pianist Roger Admiral. During the 2004-2005 season, he performed and taught in France and toured the United States with pianist Roger Admiral and saxophonist Jean-Marie Londeix giving a series of concerts, master classes and lectures. The *Quatuor International de Saxophones* of which Dr Street is a member, toured Belgium in 2005 and will perform in France, Slovenia and Japan in 2006-2007.

Music at Convocation Hall

Duo Majoya
Marnie Giesbrecht
Joachim Segger

Sunday, February 12, 2006

7:15 pm *Pre-Concert Introduction*
by **Dave Baker**
Second Floor, Dress Circle

8:00 pm *Concert*

WINSPEAR CENTRE
Francis Winspear Centre for Music

Francis Winspear Centre for Music

UNIVERSITY OF ALBERTA

Program

Rondo in A Major for Piano Duet (1828) — Franz Schubert (1797-1828)

Piano Sonata in B Minor (1853) — Franz Liszt (1811-1886)

Lento assai - Allegro energico - Grandioso - Recitativo
Andante sostenuto - Quasi Adagio
Allegro energico
Presto - Prestissimo -
Andante sostenuto - Allegro moderato - Lento assai

Intermission

"O Sacred Head" for Organ Duet (2005) — Charles Stolte (b. 1968)

In the Light for Organ and Piano (2004) — Carson Cooman (b. 1982)

Fantasia and Fugue on "Ad nos, ad salutarem undam" for Organ (1850) — Franz Liszt

Fantasia
Recitative — Adagio
Allegro deciso
Fuga

We have long contemplated the idea of a concert in which we perform two monumental works, one for piano, one for organ, by a single composer. Among the list of possible composers, Franz Liszt, considered one of the most important, perhaps the central figure, of Romanticism was our first choice. Not only do these works demonstrate and display all the resources of the piano and the organ, but each depicts a musical journey. Within the life of each work are joy and sorrow, hope and despair, comfort and terror. The themes are always transformed in the end, towards light. These consummate works seem a fitting end to our three-concert tribute to Dr Stuart Davis, whose life we have honoured and celebrated with this series.

Marnie Giesbrecht and Joachim Segger

Program Notes
by Niyati Dhokai

Franz Schubert
b. 31 January 1797
d. 19 November 1828

Although Schubert died at the age of 31, he composed a vast amount of music including over six hundred lieder (art songs), symphonies, sonatas, chamber music, and opera. Schubert's compositions display his talent for melodies and lyricism. During the time of his death, around 100 of Schubert's compositions were in print. His works continued to be popularized after his death by performers and composer that came after him. Liszt declared Schubert to be "the most poetic musician ever," and he transcribed 50 of Schubert's lieder for piano and made them a regular part of his repertoire.

***Rondo in A Major for Piano Duet* (1828)**

Composed just five months before his death, the Rondo in A Major, Opus 107, is Schubert's last work for piano four hands. The ineffable beauty of the melodic refrain in this rondo is the perfect foil for both the intensity and the complexity of the music in the intervening sections. Robert Schumann wrote of "the thunderous calm, the great self-contained lyrical madness, and the gentle, deep, ethereal melancholy which pervades this truly great and complete work," and proclaimed it one of Schubert's best compositions.

—Linda M. Arsenault

Franz Liszt
b. 22 October 1811
d. 31 July 1886

***Piano Sonata in B minor* (1853)**

Franz Liszt is considered to be one of the greatest piano virtuosi of all time, and the compositions that he wrote are among some of the most technically challenging works in the piano repertoire. Liszt displayed talent from an early age, particularly a great ability to sight-read. His first piano lessons were taken at the age of six from his father, who worked at the court of Count Esterházy. Liszt studied piano technique in Vienna with Carl Czerny and took lessons in composition from Antonio Salieri. Hearing the violinist Paganini perform inspired Liszt to become the greatest pianist of his day.

Dedicated to Robert Schumann, the Piano Sonata in B minor is one of the seminal works of Romantic piano literature. The Sonata is centered around several motivic elements that evolve through the many moods of the piece. It is the job of the performer to weave these elements together to create a cohesive work.

Charles Stolte

Charles Stolte is Assistant Professor of Music Theory and Saxophone at The King's University College in Edmonton, Alberta and Instructor of Saxophone at Alberta College Conservatory of Music. Mr. Stolte's performances and compositions have been broadcast on CBC radio, and his music is featured in festivals and conferences throughout North America. Previous to his current positions, Mr. Stolte has served on the faculties of Indiana University of Pennsylvania, Roosevelt University and University of Alberta.

***O Sacred Head for Organ Duet* (2005)**

O Sacred Head is a meditation on the death of Christ and the grieving of that death. The piece takes as its starting point a musical depiction of the tearing of the veil in the temple. A dwelling upon that event follows, with recollection and variation coupled to a ghostly presentation of the different lines of the famous hymn tune. The build-up to a final presentation of the tearing motif results in a violent catharsis. A more peaceful consideration of the hymn tune (and Christ's death) concludes the work.

O Sacred Head was commissioned by The Royal College of Canadian Organists for Duo Majoya.

—Charles Stolte

Carson Cooman

Carson P Cooman is one of the most active American composers of his generation, with over six hundred musical works in many forms, ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. He is in continual demand for new commissions, and his music has and continues to be performed on all six inhabited continents. His work is published primarily by MMB Music, Inc. and Musik Fabrik (orchestral/instrumental music) and Wayne Leupold Editions, Inc. (organ/choral music) Recordings of Cooman's music appear on over seven record labels and his music appears in the collections of most music libraries in the United States. Cooman's primary composition studies have been with Bernard Rands, Judith Weir, Alan Fletcher and James Willey. As an active concert organist, Cooman specializes exclusively in the performance of new music. Over 120 new works have been composed for him by composers from around the world, and his performances of the contemporary composers can be heard on a number of CD recordings. Cooman is also a writer on musical subjects, producing articles and reviews frequently for a number of international publications. He is currently the editor of Living Music Journal and has edited musical works of other composers for numerous music publishers. For more information about Cooman's music, visit his website at: **http://www.carsoncooman.com**

—Carson Cooman

***In the Light for Organ and Piano* (2004)**

In the Light was commissioned for and is dedicated to Duo Majoya -- Marnie Giesbrecht, organ, and Joachim Segger, piano. The work was inspired by their brilliant playing and their enthusiasm for new music. The work is a fanfare in ABA form. The outer sections are energetic and dynamically rhythmic, contrasted by a contemplative middle section.

Franz Liszt

***Fantasia and Fugue on "Ad nos, ad salutarem undam" for Organ* (1853)**

Fantasia and Fugue is one of the two works Liszt originally composed for organ. It is based on a chorale melody from Giacomo Meyerbeer's opera *Le Prophète*. Although the work progresses without a break, it comprises of three clearly-defined sections. It begins with an extended Prelude with the chorale's theme appearing after a spectacular chordal introduction. The second movement is a subdued Adagio, and the work ends with an energetic Fugue.

Dr Stuart Davis

Dr Stuart Davis, named Edmonton's 2003 philanthropist of the year, is an alumnus of the University of Alberta having obtained his BSc and MSc in chemistry before heading off to McGill to complete his PhD. He soon returned to the University of Alberta's Chemistry Department where he spent 40 years teaching future scientists and pursuing his research on the physical properties of clay.

In recent years Stuart Davis could often be spotted pedaling his bicycle across campus or downtown to the Winspear. One day in the spring of 2000, he dropped into the Winspear Centre for Music to offer to donate the necessary funds for the building of the Davis Concert Organ. In my RCCO president's message for "The American Organist" journal that fall, I called it "Miracle on 97th St." The organ selection and purchase committee had been meeting since 1993 to plan for an organ in the new Winspear Centre for Music, but three years after the hall was inaugurated, we were still at a stand still for lack of funds. Dr. Davis had no idea when he offered to donate funds for the organ that all the plans were ready to go. The Letourneau Organ firm began building the organ immediately. On September 11, 2001, the facade of the organ was unveiled and one year later we began celebrating the Davis Concert Organ with its music!

We are so glad that we could thrill to the wonders of the Davis Concert Organ together with Dr. Davis for the last three years. We miss him greatly! The organ is dedicated to the memory of Stuart Davis' wife Winona Davis. We will remember and celebrate Winona and Stuart Davis tonight, in this third concert of our series and every time we have the privilege and opportunity to play the magnificent Davis Concert Organ!

—MG

Marnie Giesbrecht and **Joachim Segger** are ***Duo Majoya***. Their duo repertoire includes piano duets, organ duets, duets for organ and piano, and duets for organ and harpsichord. Concert programs are eclectic and innovative, spanning original and commissioned works to transcriptions and jazz; they usually combine solo and duo works and frequently include improvisation. Regular performers in the Winspear Centre for Music in Edmonton and Jack Singer Concert Hall in Calgary, recent performances also include Los Angeles, California (American Guild of Organists Convention, 2004), Billings, Montana (AGO convention, 2005), London, Ontario (Royal Canadian College of Organists nation convention, 2005); Notre Dame Cathedral, Paris, St. Stephen's Cathedral, Vienna and numerous venues in Canada, US and Europe. Giesbrecht and Segger direct the music at First Presbyterian Church in Edmonton, AB, Canada. For more information on their solo and duo CDs or Duo Majoya, visit: www.majoya.com.

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist in recitals and with orchestra, as a choral accompanist and chamber musician. Educated at the University of Alberta, the Eastman School of Music, Rochester, N.Y.and the Mozarteum, Salzburg, Austria, Dr. Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance, Organ Literature and related subjects. She was national president of the Royal Canadian College of Organists from 2000 to 2002 and was invited to be on the faculty of the 2005 McGill International Organ Academy.

Joachim Segger is a versatile musician who regularly performs piano solo and various duo and chamber recitals as well as concertos. Educated at the Eastman School of Music in Rochester, NY, the University of Alberta, Canada and the Mozarteum in Salzburg, Austria, he has performed in various venues throughout North America, Europe and South Africa including Carnegie Recital Hall, NY. Dr. Segger is Professor of Music at The King's University College, Edmonton, Alberta and Adjunct Professor of Piano at the University of Alberta. A church organist since the age of nine, Joachim has given workshops on improvisation at national conventions in the US and Canada. In 2005 he was awarded an Alberta Centenary Gold Medal for his work as half of Duo Majoya.

Piping Hot *Sundays @ 3*

Winspear Centre for Music

Sunday,
March 12
at 3:00 pm

Pulling Out all the Stops
John Longhurst, organist
Mormon Tabernacle, USA

Tickets: Winspear Box Office 428-1414, TIX on the Square 420-1727
For more information, please call 429-1655, www.rcco.edmonton.ab.ca

FACULTY OF
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ROYAL CANADIAN COLLEGE OF ORGANISTS

UNIVERSITY OF ALBERTA
Wirth Institute
FOR AUSTRIAN AND CENTRAL EUROPEAN STUDIES

Upcoming Events

February
13 Monday, 2:00 pm
New Music Masterclass
Visiting Artists **Lands End Ensemble**
Free admission
For more information, call 492-9165

13 Monday, 8:00 pm
Visiting Artists Recital
Lands End Ensemble
Free admission
For more information, call 492-9165

15 Wednesday, 5:00 pm
Hear's to Your Health
Martin Riseley, violin
Julie Amundsen, cello
Patricia Tao, piano
Folk Influences
Trio, "Gypsy Rondo": Haydn
Dumky Trio: Dvoøák
Romance and Dance for Violin and Piano: Chen Yi
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

28 Tuesday, 3:30 pm
Piano Masterclass
Visiting Artist **William Eddins**
Free admission

March
3 Friday, 8:00 pm
Music at Convocation Hall II
Jacques Després, piano
Scherzo Con Variazione, VB 189, (1785): Johann Kraus
Sonata No 15 in D Major, Op 28 (1802): Ludwig van Beethoven
Papillons, Op 2 (1829-1831): Robert Schumann
Fantasie, Op 17 (1836): Robert Schumann
Admission: $15/stud/sen, $20/adult

5 Sunday, 8:00 pm
The University of Alberta Academy Strings
Guillaume Tardif, Director
Divertimento K138: Mozart
Divertissement pour cordes: Mercure
Concerto featuring the Winner of the Academy Strings Concerto Competition
Auld Lang Syne Variations: Waxman
Serenade: Mozart
Admission: $10/stud/sen, $15/adult

6 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the Department of Music
Free admission

6 Monday, 8:00 pm
University of Alberta and Grant MacEwan Jazz Bands
Tom Dust and Raymond Baril, Directors
Salute to the Bands
Admission: $10/stud/sen, $15/adult

8 Wednesday, 8:00 pm
Master of Music
Cassandra Anvik, saxophone
Free admission

10 Friday, 6:00 pm
The University of Alberta Concert Choir Annual Dinner, Concert and Silent Auction
Debra Cairns, Conductor
Chateau Lacombe Crowne Plaza
For ticket information call 492-4478

11 Saturday, 6:00 pm
The University of Alberta Madrigal Singers Annual Dinner, Concert and Silent Auction
Leonard Ratzlaff, Conductor
Fairmont Hotel MacDonald
For ticket information call 428-2929

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building , University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

The Canadian Centre for
Ethnomusicology, folkwaysAlive,
For the Love of Latin Music,
and the Department of Music

present

Primer RECITAL POPULAR LATINO

(First Latin Popular Recital)

Sunday, February 12, 2006
at 7:30 pm

Arts Building
University of Alberta

DEPARTMENT OF
MUSIC

Tonight's concert has been presented under the auspices of the University of Alberta Department of Music. The World Music concerts honor **Moses Asch** and the **Asch** family for their donation of the complete catalogue of Folkways recordings henceforth known as the **Moses and Francis Asch Collection. Moses Asch** was the founder of **Folkways Records**, the world's largest commercially available collection of folk and tribal music.

The objectives of the World Music concert series are manifold. First, the commitment of the Department of Music to scholarly research in ethnomusicology – the study of ethnic musics – has been demonstrated through the appointment of a full time member of faculty whose teaching and research responsibilities are dedicated to the furtherance of knowledge in the field. Second, the World Music concert series will provide a forum for exposure of ethnic music to Edmonton and area audiences. Third, proceeds from ticket sales and donations from individuals will be dedicated solely to the cataloguing of the **Folkways Collection**, which will be used in the pursuit of scholarly research in world musics. Finally, as a result of the aforementioned, the knowledge base of ethnic musics will be expanded and traditions preserved in concrete form; a legacy for the future.

Primer RECITAL POPULAR LATINO in Edmonton. This evening you will hear the songs and music of Latin America performed by several Latin artists residing in Edmonton. The Songs of the Nueva Canción/New Song Movement from Latin America will be sung by **Rosa Romero** and **Armando Munguia** (from El Salvador), **Marianela Adasme** and **Flavio Rojas** (from Chile) as well as the traditional sounds and rhythms of Cuba by **Chris Andrews** and Mario Allende Jr. This group of local artists will present works composed by Latin American poets, songwriters and musicians. Here are their thoughts in their own words:-

"We have learned to express our feelings and our experiences through our voices and instruments. Singing and music taught us to appreciate values such as Freedom, Peace and Justice"

"For some of us, a guitar has been our best friend for most of our lives. It has been our "compañera" in many moments of sadness and happiness, further it has helped us to discover the meaning of friendship and solidarity among our peoples in El Salvador, and Chile"

"For others, music and piano, percussion instruments and rhythms, as well as a genuine desire to learn, gave us the possibility not only to unveil the history and struggles of Cuba and other Latino American countries, but also to learn about the roots of Latin-American music and culture"..."

The first "RECITAL POPULAR LATINO" will present songs which can be located in the tradition of what is called the Movement of the *Nueva Canción Latino Americana*. The New Song forms part of the America Latina's history and every country, according to their social and political moments, gave a particular identity, but overall it was always created to denounce injustices, criticizing the abuses of power, and also celebrating the victories of the popular movement everywhere.

This kind of songs is between songs and music of folkloric roots and a more "popular" music. It started in the sixties in Latin America but is still an expression in evolution, a work in process. Its history is not concluded. The expression of *Nueva Cancion* was utilized in Argentina, Uruguay and Chile, but in other countries it was also known as Protest Song, Social Song, Song of Social Content. In Cuba it was called *la Nueva Trova Cubana*. It did not started simultaneously in all the Latin-American countries; rather it did spread all over thanks to the mutual influences among artists of the "popular culture" field.

Program (The order of the songs may vary)

Rosa Romero and **Armando Munguia**

La Maza (Cuba. Silvio Rodriguez)
Y porque ama
El Sensontle pregunta por Arlen (Nicaragua, Carlos Mejía Godoy)
Yo soy de un pueblo sencillo – (Nicaragua, Luis Mejía Godoy)
La Maldición de Malinche (Mexico, Gabino Palomares)
Regalo para un niño (El Salvador, Yolocamba Ita)
El Sombrero Azul – (Venezuela, Alí Primera)

Chris Andrew and **Mario Allende**

Jazz Latino

Marianela Adasme and **Flavio Rojas**

Cambia, Todo Cambia – (Chile, Julio Nunhaussen)
Hacia Otro Mar – (Chile, Elizabeth Morris)
A Mi Pueblo (Grupo La Esquina, Juan...)
A Caballo (Cuba, Silvio Rodriguez)
Tres Versos Para Una Historia (Chile, Andrés Marquez, Illapu)
Ellas Danzan Solas (Sting)
Ayer Te Ví (Argentina. Victor Heredia)
Decimas (Chile. Elizabeth Morris)

A word about the musicians:-

Rosa Romero (Singer) – Rosa Romero's career as a singer began at the age of eighteen while performing with a group called Rizaza. Later on, Rosa began to sing in community events organized for The Red Cross, the Salvadorian Community, Change for Children, the Chilean community, and the Mexican community. Rosa has been part of a local Latin Group called Sonora Tropical for about seven years. She also performed with Darcy Greaves in a number of concerts organized by him and was able to record her first single "Angel of Sevilla". Rosa "feels that is a blessing and an honor to be able to sing for her community, and hopes that through her singing to serve as an inspiration for others."

Rosa Romero (Cantante) – La carrera como cantante de Rosa Romero se inició a los 18 años, cuando comenzo con un grupo llamado Rizaza. Más tarde, Rosa comenzo a cantar en diversos eventos comunitarios tales como para la Cruz Roja, la Comunidad Salvadoreña, Change for Children, la Comunidad Chilena, la Comunidad Mexicana, y en muchas otras ocasiones. Por los últimos siete año, Rosa ha formado parte del Grupo Latino Sonoral Tropical. Ros tambien tuvo la oportunidad de actuar en un número de conciertos producidos por Darcy Greaves y fue capaz de grabar su primer disco single titulado "Angel de Sevilla". Rosa "siente que ha sido una bendición y un honor el cantar, y a través de ello servir como inspiración para otros".

Armando Munguia (Guitar and voice) - Originally from El Salvador, he started his life in music very early as a member of a small choir in the San Francisco de Asis Parish of the Mejicanos City, San Salvador. Many poor families lived in this neighborhood, and he grew up in this sector working within poor communities under the leadership of Monsignor Oscar Romero, and this experience made him take music in a very socially committed way. "The music I played was the one with a message of hope, or protest or signaling the need for social change for our people." Since starting his "career" as a people's singer, he has learned to admire singers such as Victor Jara and Inti-Illimani (Chile), Guaraguao, and Luis and Carlos Mejía Godoy (Nicaragua). After coming to Quebec in 1987 and to Edmonton in 1999, Armando has become a very active participant in many Latino and Canadian events.

Armando Munguia (Guitarra y voz) – Nació en El Salvador. Comenzó su vida en música desde muy temprano como parte de unpequeño cor de la Parroquia San Francisco de Asis, en la ciudad de Mejicanos, San Salvador. Este es un sector com muchas familias pobres, y el creció en ese sector. Tuvo la oportunidad de hacer trabajo comunitario bajo la direción de Monseñor Oscar A. Romero lo que le hizo asumir la música desde la perspectiva del compromiso social. "La música que tocaba llevaba un mensaje de esperanza, de protesta o de la necesidad de cambio social para nuestra gente". Desde que inició su camino como cantor del pueblo, el aprendió a admirar a cantantes como Victor Jara, Inti Illimani (Chile), Guaraguao, y Luis y Carlos Mejía Godoy (Nicaragua). Desde que Armando llegó a Quebec, en l987, y a Edmonton, en 1999, el ha sido un activo participante de celebraciones, festivales, peñas folkóricas y otros eventos Latinos y Canadienses.

Mario Allende (Drums, Timbales) – Born in Chile and raised in Canada, Mario's the driving force behind ¡Bomba! He mixes the drum kit, timbales, and myriad percussion instruments as effortlessly as he incorporates the traditional and contemporary styles that give the band its unique sound. A studied yet emotional player, Mario is restlessly creative and performs with the spirit this music demands. Mario is equally adept at the Congas and Timbales as well as a myriad of world percussion instruments. (Not an easy task if you ask any percussionist). He is a student of the Cuban, Brazilian, and Peruvian percussion schools and treats all styles with the utmost respect.

Mario Allende (Bateria, Timbales) – Un Canadiense nacido en Chile, sus ritmos explosivos mantienen a todos bailando y moviendo los pies. Como baterista y uno de las fuerzas conducentes del grupo Bomba!, es capaz de mezclar e intregar la bateria, los timbales, y otros instrumentos de percusión con tanta facilidad como mezcla los estilos tradicionales y neous que dan a la banda el sonido único que le caracteriza. Estudioso pero lleno de emociones, Mario es inagotablemente creativo y toca con el espíritu y alma que esta música exige.

Chris Andrew (Piano and Keyboards) – A renowned Canadian jazz pianist, Chris's brilliant playing is a key element in Bomba's fusion of styles. His technical ability is astonishing; the creativity, ingenuity and passion with which he plays is matchless. He is a master of the unexpected and the beautiful. Chris has extensive experience as a recording jazz pianist including PJ Perry's Quintet album were he provided three compositions, Juno-nominated album *The Sandro Dominelli Quintet – Café Varzé Jazz* and his own solo release *Not So Fast.*

Chris Andrew (Piano y Teclados) – Un pianista Canadiense de jazz muy respetado. Su brillante capacidad es un elemento clave en la fusión de estilos de Bomba!. Su habilidad técnica asombra; su creatividad, imaginación brillante, y su pasión es única. Es verdaderamente un músico con visión. Chris ha actuado con Joshua Redman, Thomas Chapin, Gary Shmulyan, P.J. Perry, Joe La Barbera, y Bud Shank.

Marianela Adasme has lived in Canada for the past four years. A native of Chile, Marianela devoted most of her adult life to singing in the streets of Santiago. As a street performer and as a woman who sang songs with strong political content, she endured the hardships of making a living and surviving the oppressive years of the dictatorship under the regime of Pinochet. Many times she was jailed along with her young daughter, and her guitar taken away. Her strong voice and message of hope became the voice of many during a time when speaking out was highly risky. Performing in the streets was strictly sanctioned and any artistic form of expression was prohibited.

Marianela Adasme ha vivido en Canadá por los últimos 4 años. Nacida en Chile, Marianela ha entregado casi toda su vida adulta a cantar en las calles de Santiago. Como cantante callejera y como mujer que cantaba canciones de fuerte contenido politico, soportó las durezas del tener que ganarse la vida y sobrevivir a los años de oppression del la dictadura bajo el regimen de Pinochet. Muchas veces fué arrestada con su pequeña hija, siendo su guitarra tambien arrebatada. Su fuerte voz y su mensaje de esperanza se convirtió en la voz de muchos durante un tiempo en que el reclamar era bastante riesgoso. Cantar en las calles estaba estrictamente sancionado y cualquier otra forma artistica era tambien prohibida.

Flavio Rojas is also from Chile. He arrived to Canada, along with his family, in the 70's during the years when many Chileans immigrated to other parts of the world in search of a better and safer future for their families. Many of these were ordered by the regime never to return.

Growing up in Canada, Flavio became actively involved in various commmunity-based organizations, including dance groups, youth organizations and local projects geared towards building political and cultural awareness amongst the Chilean youth. The fine arts were also a means of expression for Flavio, and in the process he managed to showcase and even sell some of his paintings and drawings. To him music is a work in process; inspired by various genres and artists, it has served as a means to connect with our heritage and transmit the story of our ever-changing society, locally and abroad.

Flavio Rojas también chileno, llegó a Canada por los años 70 como muchos otros chilenos que se vieron con la necesidad de emigrar a otros paises en busca de un mejor y mas digno futuro, y en muchos casos, por razones dictadas por la dictadura, estas familias salieron con la orden de no volver a pisar tierra chilena nunca más.

Flavio ha sido un activo miembro de la comunidad latina por más de 20 años. Durante este tiempo él ha participado en grupos folklóricos de danzas además de pertenecer a otras agrupaciones juveniles locales las cuales ayudaban a crear consciencia de la situación politico-cultural del momento en Ltin América. La pintura y artes plasticas también sirvieron como forma de expresión para Flavio. Muchas veces sus trabajos fueron exibidos en eventos culturales y en más de una oportunidad fueron adquiridos por el público. La música es hoy un campo de exploración y aprendizaje. Inspirado por varios compositores y artistas, para él, hoy la musica sirve como fuente de expresión que transmite el mensaje de nuestra identidad y de la sociedad de ayer y la de hoy.

DEPARTMENT OF
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World Music Ensembles

Upcoming Events
Convocation Hall, Arts Building

*Thursday, March 30 at 8:00 pm
Arab Music Ensemble
Michael Frishkopf, Director
For concert information, email: michaelf@ualberta.ca

*Friday, March 31 at 8:00 pm
Indian Music Ensemble
Wasanti Paranjape Director
For concert information, e-mail: jape@phys.ualberta.ca

*Saturday, April 1 at 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
For concert information, email: rkpogo@shaw.ca

Admission: $10/stud/sen, $15/adult.
*You may purchase all *three*
World Music Ensemble tickets
for the price of two:
3 stud/sen for $20, 3 adults for $30.
For ticket information, please contact
the Department of Music, Fine Arts
Building 3-82, telephone: 492-0601

Join us!

LAND'S END
Chamber Ensemble

Rollin' down #1

Centennial Tour

EDMONTON

Monday, February 13, 2006 at 8:00 pm
University of Alberta
Convocation Hall

Canadian Heritage | Patrimoine canadien | Alberta Lottery Fund | The Canada Council for the Arts / Le Conseil des Arts du Canada | CRAF | CMC Canadian Music Centre | The Banff Centre | University of Calgary

LAND'S END CHAMBER ENSEMBLE

Land's End Chamber Ensemble features an array of extraordinary performers residing in Calgary. The members of the ensemble share an enthusiasm for bringing classical music into the 21st century. Land's End received the Western Canadian Music Award for the Outstanding Classical Recording of 2005, and also had the opportunity to perform at Alberta Scene in Ottawa in 2005, in celebration of the province's centennial.

Land's End is grateful for the generous support of Heritage Canada and the Alberta Lotteries Fund, which has made this tour and the new centennial cd possible. There will be a draw for five lucky winners of *Rollin' down #1* at tonight's concert, and it is also available for $10.00.

Founded in 1997, Land's End Chamber Music Society of Calgary is dedicated to presenting new works by emerging Calgary and Canadian composers, as well as great masterworks from the 20th century through to the present day. Land's End has premiered and commissioned many works, presented cabarets, theatrical shows and special events such as the Alfred Schnittke memorial concert in June 2000. The Society sponsors a series featuring the core ensemble in combination with extraordinary guest artists and an annual competition for emerging Alberta and Saskatchewan composers. To learn more about Land's End, visit the website at www.landsendensemble.ca

Educator's Materials

Visit www.landsendensemble.ca and follow the "100 Years New – Educator's Materials" link to download activities and listening guides for the new Alberta/Saskatchewan centennial cd and tour, created by Artistic Director, Mark Hopkins.

Land's End Centennial Tour

Rollin' down #1

PROGRAM

March from I.O.U March & Two-Step (1898) ..... Vernon Barford

Minuet and Trio (1933) ..... Arthur Collingwood
(originally for piano, arr. Andrea Neumann)

Meditation, Op. 39 (1935) ..... Clifford Higgin

Partita in the Style of J.S Bach (ca.1945) ..... Leonard Leacock
Prelude

Innua: Three Masks (1987) ..... Allan Gordon Bell
Mask I
Mask II
Mask III

~Intermission~

Six Preludes (1947) ..... Violet Archer
Prelude 3: Lento – come elegia
Prelude 6: Allegro appassionato

Recollections (1954) ..... Robert Fleming

Anamnesis IV (1995) ..... William Jordan
Nebelland – Adagio

Places of transcendence: prairie, by the side of the road, midnight (2005) .... Shane Fage

Rollin' down #1 (2005) ..... Neil Currie

Land's End Chamber Ensemble

Elizabeth Bergmann, piano
John Lowry, violin
Andrea Neumann, violin/viola
Beth Root Sandvoss, cello

Special Guests

Chenoa Anderson, flute
Liza Scriggins, viola

PROGRAM NOTES

VERNON BARFORD *MARCH* FROM *I.O.U MARCH & TWO-STEP*

Vernon Barford (1876- 1963) was born in Berkshire, England, and immigrated to Canada in 1895 after failing his exams at Oxford. He homesteaded in the Qu'Appelle Valley briefly before being hired as the organist at the church in Fort Qu'Appelle. He taught piano there for four years before moving to Edmonton. There, he was the organist at All Saints Church (later All Saints Cathedral) from 1900 to 1956. He founded the first provincial music festival and conducted several choirs and orchestras, including the Edmonton Symphony's 1924-25 season. Barford also gave a series of radio lectures on CKUA in the 1930s. Vernon Barford Junior High School in Edmonton is named after him. *I.O.U March & Two-Step* was written in 1898, during Barford's time in Fort Qu'Appelle. Although his church music would always remain very traditional and English in style, he composed several marches and two-steps around this time, reflecting the influence of popular music. This is not surprising considering the cultural isolation in which he was living.

ARTHUR COLLINGWOOD *MINUET AND TRIO*

Arthur Collingwood was born in Yorkshire, England in 1880. From 1898-1930 he was choirmaster of the Free West Church in Aberdeen and also lectured at Aberdeen University. In 1931 he emigrated to Canada as the head of the newly formed Department of Music at the University of Saskatchewan. In 1932 he founded the Saskatoon Symphony and remained its conductor until he retired in 1947. The University of Saskatchewan holds his library and compositions, which include choral, vocal and piano works. He died in Montreal in 1952. The *Minuet and Trio* in G Major for piano solo was composed in 1933 in Saskatoon, and was arranged for string quartet by the Land's End Chamber Ensemble's own Andrea Neumann.

CLIFFORD HIGGIN *MEDITATION*

Clifford Higgin (1873-1951) was born in Bacup, England, and studied music with Charles Nuttal. Higgin established himself as a choral conductor in England, winning the conductor's medal at the Concours International de Musique in Paris in 1912. In 1914 he moved to Canada to conduct the Schubert Choir in Brantford, Ontario. In 1920 Higgin was hired as organist and choir director for Knox United Church in Calgary, where he was instrumental in founding the city's first youth orchestra, the Calgary Light Opera Society, and the Calgary Music Competition Festival. His involvement with the choir at Knox United meant that he could compose music for large groups and actually hear it performed. His largest work was an oratorio entitled *Calvary*, which premiered in England in 1908, but was not performed in Calgary until 1947. *Meditation*, Op. 39, was composed in 1935. In Higgin's own catalogue of works it is also listed as *Slumber Song*. The piece is slow and meditative and was likely composed for a church service.

LEONARD LEACOCK *PRELUDE* FROM *PARTITA IN THE STYLE OF J.S BACH*

Leonard Leacock (1904-1992) was born in London, England. His family moved to Banff, Alberta, when he was four years old. During the First World War, when his mother was dying from cancer and his father was serving overseas in the army, Leacock went to live with an aunt in Boston. It was there that he had his first piano lessons. At the age of 17 he left school and moved to Toronto. There he worked as an usher at Massey Hall while pursuing an Associate's Diploma at The Toronto Conservatory of Music (now the Royal Conservatory of Music). In 1924 Leacock settled in Calgary where he taught at Mount Royal College until his retirement in 1987. The Leacock Theatre of Mount Royal College was named after him in 1972. The following year he received an Alberta Achievement Award and in 1985 he was named a Member of the Order of Canada. The *Prelude* comes from Leacock's *Partita in the Style of J.S Bach*, consisting of *Prelude*, *Sarabande*, and *Fugue* for solo violin. It was performed in 1947 at the annual Local Composer's Concert as part of the Calgary Women's Musical Club Season.

ALLAN GORDON BELL *INNUA: THREE MASKS*

Allan Gordon Bell, born in Calgary in 1953, received a Master of Music degree from the University of Alberta. He has been a professor of composition and theory at the University of Calgary since 1983. He has written chamber music, and for voice, choir, orchestra, band and electroacoustic media. For its fiftieth anniversary in 1986-87, the CBC commissioned Allan Bell to compose Innua ("the spirit that lives in all things" in one Inuit dialect), which is dedicated to Elwood Springman (1940-87). Professor Bell is expressing a feeling of how the geography of the North fascinates him. "Northerness touches every Canadian's soul because we think of ourselves as a northern people; all of us have some attachment to the sounds and qualities which come from that cold environment. If we really look, there is a tremendous amount of activity going on in the north. All we have to do is begin to listen and our entire mind is filled with all sorts of sounds. It's really quite a vigorous place." The composer does not explain the "three masks," but gladly speaks of the meaning of *Innua*. He understands that "the approach of the Inuit - and that of other North American natives - their spiritual life is timely." The world's objects are not just to be used and discarded, but deserve respect and honour. "A rock or a stone or an animal or a plant: each has a being which they respect. I'd like that kind of thinking to permeate all of our culture because then we'll approach the world much differently. We'll think about the world as something to care for and respect; and when we use something, we'll be grateful for it rather than think it's just for us to destroy."

VIOLET ARCHER *SIX PRELUDES*: PRELUDE 3 AND PRELUDE 6

Violet Archer (1913-2000) was born in Montreal and studied music at McGill University. During the summer of 1942, she studied composition in New York with Bela Bartok, and later was a student of Paul Hindemith at Yale University. After completing her Master's Degree at Yale, she spent many years composing and travelling. She performed her piano works in England, France, Switzerland, and Italy, was Composer-in-Residence at North Texas State College, and taught at Cornell University and at the University of Oklahoma in 1962. Archer joined the faculty at the University of Alberta, retiring in 1978. She continued to compose full-time until the end of her life. Prelude 3 – *Lento – come elegia* – begins with octaves filled in by a perfect fourth or fifth, consonant sounds but not traditional chords. Melodic fragments are built into longer, singing melodies as the sense of movement increases. The opening harmonies recur frequently throughout the piece, but always differ slightly. Prelude 6 – *Allegro Appassionato* – begins and ends with virtuosic cadenzas. The main section of the piece contains similar harmonies to Prelude 3, sometimes as chords and sometimes as arpeggiated runs.

ROBERT FLEMING *RECOLLECTIONS*

Robert Fleming (1921-1976) was born in Prince Albert, Saskatchewan, and moved to Saskatoon in 1928. In 1937, he went to England to study piano and composition at the Royal College of Music. After two years of study there he returned to Saskatoon. In 1941, Fleming began studies at the Toronto Conservatory of Music. His composition teacher there was Healey Willan. In 1946, Fleming was hired as staff composer at the National Film Board and in 1958, became its music director. Fleming was also the music director of the 1953 Ottawa Ballet Festival and the organist and choir director for several churches. After leaving the NFB in 1970, he lectured on 20th-century music and Canadian composers at Carleton University. *Recollections* was composed in 1954, while Fleming was with the NFB. Like most of his music, it is conservatively tonal but has a distinctly 20th-century sound.

WILLIAM JORDAN *ANAMNESIS IV*

A native of the southern United States, William Jordan (b. 1951) received his BA in Composition at the University of Georgia in 1971, his MA in Composition a the University of Pennsylvania in 1973, and his Ph.D. in Music Theory at Florida State University in 1976. He has studied with Nadia Boulanger at Fontainebleau, France. Now a Canadian citizen, he has taught theory, musicology, and composition since 1978 at the University of Calgary. In his own words: "*Anamnesis IV* (flute, cello, and piano) is the fourth of a cycle of chamber music pieces I composed in the 1990's. The goal of the cycle was very specific: to recall the unity of modernist technique in music and poetry. I chose the poetry that underlies *Anamnesis IV* from a number of collections of modern German [-speaking] poets. *Nebelland* is the third and longest movement of *Anamnesis IV*, and is a response to Ingeborg Bachmann's dark surreal poem with its strong images of winter, water, fog and ice, and betrayal."

SHANE FAGE *PLACES OF TRANSCENDENCE: PRAIRIE, BY THE SIDE OF THE ROAD, MIDNIGHT*

Shane Fage began his formal musical training at the University of Calgary and is currently a Ph.D. candidate in composition there. He has been a Composer-in-Residence at the Banff Centre thirteen times and was the faculty ensemble coordinator for summer residents in 1999. He was invited to participate at the Krzysztof Penderecki symposium and festival in Krakow, Poland (by personal invitation of the Penderecki family). He was also a liaison between the Banff Centre and the Penderecki's during the summer of 1998. In Holland, Fage gave a performance of his orchestral work *Westerbork Memorial* with the Gelders Fanfare Orchestra. The performance of this holocaust work took place during a national day of remembrance celebrating the liberation of the Dutch people in 1945. Fage is now teaching composition in Cyprus. Land's End Chamber Ensemble commissioned the latest in the *Places of transcendence* series for this centennial project. In his own words: "*Places of transcendence* is a new direction for me. While it is true that imagery always plays an important role in my work, this is the first time I have written a piece so far from the landscape I am trying to represent. My memories of Alberta will always hold a very special place in my heart...but *Places* was not written in Alberta. It was written in Cyprus, 50 feet from the shore of the Mediterranean Sea. The visual image that I used for this piece was borne out of a sound that I heard in Cyprus. I heard the crickets. Lots and lots of crickets! It's strange that I would immediately associate that sound with the side of a road, late at night, in Alberta. But that's what happened. On top of that, the title of the piece occurred to me while I was in Alberta, but I never 'saw' that image until I was in Cyprus. So maybe that's it. Maybe the 'place of transcendence' is an image that lives in our mind's eye.... And our heart. (...)"

NEIL CURRIE *ROLLIN' DOWN #1*

Neil Currie was born in Moose Jaw in 1955. He gained prominence as a composer in Australia in 1987 when his *Ortigas Avenue*, a piece for chamber ensemble inspired by the 1986 Filipino revolution, was praised by Corazon Aquino, then President of the Philippines. The work was subsequently performed throughout Oceania, as well as the UK and the USA. From 1990-1992, Currie was Composer-in-Residence of the Adelaide Symphony Orchestra, and was commissioned to write a fanfare for the ASO Brass and British organist Simon Preston. During this time he met guitarist John Williams, who commissioned a concerto for guitar and orchestra that was given its premiere by Williams and recorded with the ASO in November of 1990. Currie returned to Canada to complete his Doctorate at the University of British Columbia in the mid 1990s. He was Artist-in-Residence at the Banff Festival in 1997 and Composer-in-Residence with the Saskatoon Symphony Orchestra from 1998-2001. *Rollin' down #1* was commissioned by the Land's End Chamber Ensemble for this centennial project. It is the sound track for driving down the Trans-Canada Highway (Highway #1) through the prairies. The impression of endless horizon is reinforced by the dearth of turns and curves. Clear, endless sky and gently rolling parkland help to maintain a sense of continuous yet restful motion. *Rollin' down #1* can also mean rolling down through the decades of the first century.

Noon-Hour Organ Recital

with Organists
Meghan Bowen
SiuLing Chiu
Philip Chow
Trish Dandy
Troy Lamoureaux
Allison Wonnick
Yoon Park

Monday, March 20, 2006
at 12:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Noon-Hour Organ Recital

Monday, April 10, 2006 at 12:00 pm
Convocation Hall, Arts Building
University of Alberta
Free admission

Student Recitals

Master of Music Recital
Yoon Park, organ
Tuesday, March 21, 2006 at 8:00 pm
For more information contact
kbowen@ualberta.ca

Meghan Bowen, organ
with guest **Troy Lamoureaux**
Monday, March 27, 2006 at 8:00 pm
Convocation Hall, Arts Building
University of Alberta
Free admission

Program

Prelude in G Major, BWV 541 — Johann Sebastian Bach (1685-1750)

Allison Wonnick

Sonata in E Minor, BWV 528 — Johann Sebastian Bach
Andante

Meghan Bowen

Prelude in C Minor, BWV 568 — Johann Sebastian Bach

Troy Lamoureaux

Adagio, BWV 525 — Johann Sebastian Bach

Trish Dandy

Toccata in D Minor, Dorian, BWV 538 — Johann Sebastian Bach

SiuLing Chiu

Nun Danket alle Gott, BWV 657 — Johann Sebastian Bach

Philip Chow

La Nativite du Seigneur,
Dieu Parmi Nous (1935) — Olivier Messiaen (1908-1992)

Yoon Park

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

March
21 Tuesday, 8:00 pm
Master of Music Recital
Yoon Park, organ
For more information contact
kbowen@ualberta.ca

26 Sunday, 8:00 pm
University Symphony Orchestra
with **University of Alberta Concert Choir** and
Madrigal Singers
Michael Massey and Debra Cairns, Conductors
Soloist: **Po-Yuan Ku, saxophone**
Nänie (Song of Lamentation), Op 82; Gesang der Parzen (Song of the Fates): Johannes Brahms
Saxophone Concerto: Henri Tomasi
Symphony No 5:
Ralph Vaughan-Williams
Francis Winspear Centre for Music
Admission: $15/stud/sen, $20/adult

29 Wednesday, 5:00 pm
Hear's to Your Health
Marina Hoover, cello
Patricia Tao, piano
Sonata No. 3 in A Major for Cello and Piano, Op. 69: Beethoven
Sonata in F Major for Cello and Piano: Strauss
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

*30 Thursday, 8:00 pm
World Music Ensemble
Arab Music Ensemble
Michael Frishkopf, Director
Admission: $10/stud/sen, $15/adult

*31 Friday, 8:00 pm
World Music Ensemble
Indian Music Ensemble
Wasanti Paranjape Director
Admission: $10/stud/sen, $15/adult

April
*1 Saturday, 8:00 pm
World Music Ensemble
West African Music Ensemble
Robert Kpogo, Director
Admission: $10/stud/sen, $15/adult

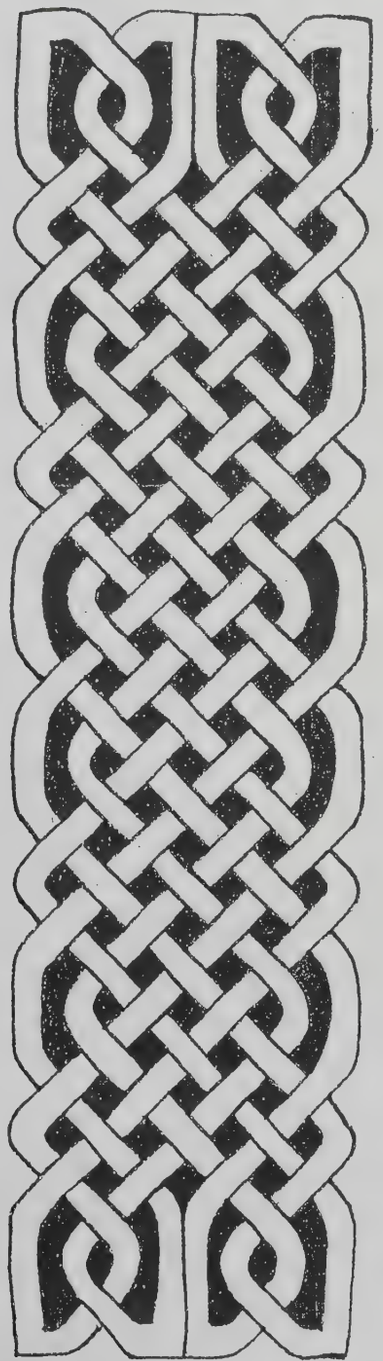
*You may purchase all *three* World Music Ensemble tickets for the price of two:
3 stud/sen for $20
3 adults for $30

2 Sunday, 3:00 pm
Music at Convocation Hall II
Janet Smith, soprano
Aaron Au, violin
Julie Amundsen, cello
Dave Quinn, clarinet and bass clarinet
Roger Admiral, piano
Phil Hornsey, percussion
Andrij Talpash, conductor
Faculty Composers Concert
False Positives (2004) (Premiere): Laurie Radford
Chasing Twelve O'Clock (2004/5): Andrij Talpash
Retro; Proto (1); Proto (2) (2005) (Premiere); 10M - 5P - 17m (2005): Howard Bashaw
new work (2005/6) (Premiere); A Book from the Harbour (chapter III) (1995); Vorwissen (2004): Paul Steenhuisen
Admission: $15/stud/sen, $20/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



SLAINTE!

TOTUM SUSTINERE POTEST

Meghan Bowen

organ

Monday, March 27, 2006

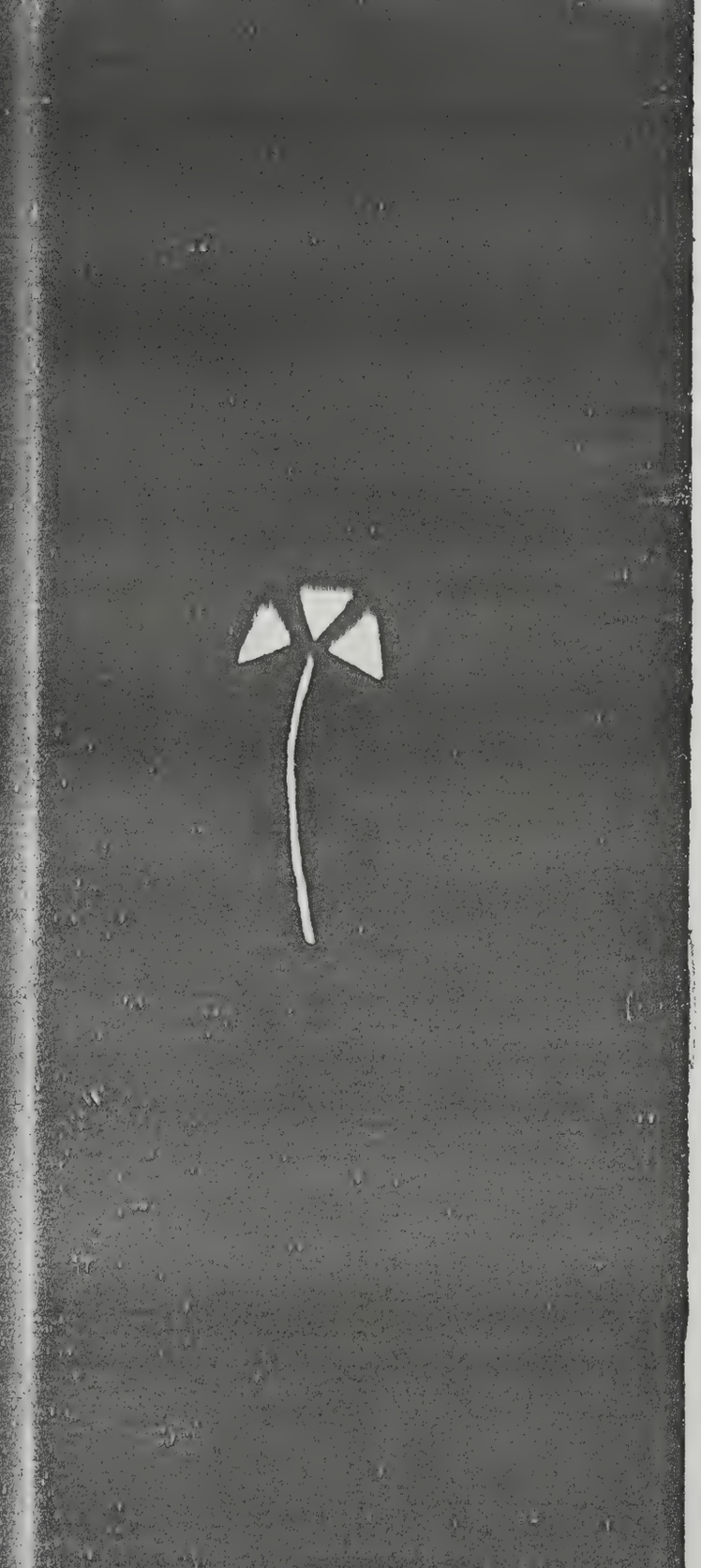
8:00 pm

Convocation Hall,

University of Alberta Campus

DEPARTMENT OF

MUSIC



Totum Sustinere Potest

Sonata in A-major, op. 65, no. 3
- Con moto maestoso — F. Mendelssohn
- Andante tranquilo — (1809-1847)

Sonata in E-minor, BWV 528
- Andante — J.S. Bach
- Un poco allegro — (1685-1750)

Prelude and Fugue in C-minor,
BWV 568 — J.S. Bach

Troy Lamoureaux, organ

Suite du Second Ton
- Prélude — J.-A. Guilain
- Duo — (?-1739)
- Basse de Trompette

Trois Esquisses pour orgue
- Introduction et Toccata — D. Bédard
- Intermezzo — (b. 1952)
- Final

Meghan Bowen is a recipient of the Beryl Barns Graduate Memorial Award.

Recording is not permitted without written consent of the performer(s).

أهلا وسهلا

The University of Alberta Arab Music Ensemble

directed by Michael Frishkopf

presents

a spring concert

featuring music of Algeria, Lebanon, Egypt, Iraq, and Iran

Thursday, March 30, 2006
Convocation Hall, University of Alberta

Program

Bilafrah. Composition by Ziad Rahbani (b. 1956, Lebanon).

Taqsim on the Ud (lute). Improvisation by Samir Hussein.

Dulab Nahawand. Traditional Arab heritage.

Sama`i Nahawand. Composition by Dr. Ali Jihad Racy (b. 1943, Lebanon).

Shoore Asheghaneh. Composition by Morteza NeyDavood (1900-1990), text by Freydoon Moshiri (1926-2001), Iranian. Featuring Elaheh Ahmadi (voice), and Kioumars Poorhaydari (tonbak).

Ya Banat Iskandariyya. Traditional Egyptian heritage.

Nassem alayna al-hawa. Composition and text by Asi Rahbani (1923-1986) and Mansur Rahbani (b. 1925), Lebanese.

Taqsim on the org. Improvisation by Michael Frishkopf.

Longa Riyad. Composition by Riyad al-Sunbati (1906–81), Egyptian.

Ah Ya Lally. Traditional Egyptian heritage. Featuring Tarek Sherif.

Intermission

Dulab Bayyati. Traditional Arab heritage.

Taqsim on the Ud (lute). Improvisation by Samir Hussein.

Sama`i Bayyati. Traditional Arab heritage.

Habbaytak. Composition by Ziad Rahbani; text by Joseph Harb (b. c1945).

The Dumbek. Composition by Steven Byrne; dance by Viraj.

Lamma Bada (muwashshah). Traditional Arab heritage.

Ya Rayah. Traditional Algerian heritage. Featuring Samira ElAtia.

Foug al-Nakhal. Traditional Iraqi heritage. Featuring Nadia Massoud and Amal Kheder.

Taqsim on the Ud. Improvisation by Samir Hussein.

Saba Samir. Traditional Arab heritage.

Dulab and taqasim Bayyati. Traditional Arab heritage. Featuring Nadir Bellahmer, Jessica Keyes, Michael Frishkopf, and Samir Hussein.

Ah ya hilw, Composition by Sayyid Darwish (1892-1923), Egyptian. Featuring Samira ElAtia.

al-Hilwa Di. Composition by Sayyid Darwish. Featuring Samira ElAtia and Nadia Massoud.

Ah Ya Zayn. Traditional Arab heritage. Featuring Omer Mohamed.

أهلا وسهلا

Performers:

Amal Kheder: Vocals
Ben Ragosin: Vocals
Cari Friesen: Clarinet
Elaheh Ahmadi : Vocals, percussion
Helmy Sherif: Percussion
Hesam Mahmoudi: Tar (Persian lute)
Isis Gumbs: Vocals, percussion
Jessica Keyes: Nay (reed flute)
Karim Gillani: Vocals, percussion
Kathleen Yearwood: Vocals, percussion
Kioumars Poorhaydari: Tonbak (Persian goblet drum)
Mahyar Hadji Salimi: Tonbak
Martha Steenstrup: Vocals, percussion
Michael Frishkopf: Org ("oriental" synthesizer)
Mohamed Salama: Vocals
Nadia Massoud: Vocals
Nadir Bellahmer: Violin
Niyati Dhokai: Violin
Omer Mohamed: Ud (lute)
Saba Salehyar: Vocals, percussion
Samir Hussein: Ud (lute)
Samira ElAtia: Vocals, percussion.
Soraya Hafez: Vocals
Stella Marangu: Vocals, percussion
Steven Byrne: Vocals, percussion
Tarek Sherif: Vocals, percussion
Veronica Pacheco: Vocals, percussion
Viraj Wanigasekera: Dance

Sponsored by the University of Alberta Department of Music, the Canadian Centre for Ethnomusicology, and folkwaysAlive. For more information, contact Michael Frishkopf (michaelf@ualberta.ca), or visit:

www.ualberta.ca/MUSIC
www.ualberta.ca/ETHNOMUSICOLOGY/
folkwaysalive.onware.ca

Music at Convocation Hall

Music at Convocation Hall II

Janet Smith, soprano
Aaron Au, violin
Julie Amundsen, cello
Dave Quinn, clarinet and bass clarinet
Roger Admiral, piano
Phil Hornsey, percussion
Andrij Talpash, conductor

Sunday, April 2, 2006
2:15 pm *Pre-Concert Introduction*
by **Howard Bashaw**
Paul Steenhuisen
Andriy Talpash
Main floor, Convocation Hall
3:00 pm *Concert*

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Proto (1); Proto (2); Retro (2005) — Howard Bashaw (b. 1957)

Roger Admiral, piano

False Positives (2004-2006) — Laurie Radford (b. 1958)

Philip Hornsey, percussion
Roger Admiral, piano

A Book from the Harbour, Chapter III (1995) — Paul Steenhuisen (b. 1965)

1. deprive, remain
2. television
3. gossamer veins and veils
4. ad everything (the ranking sleeve)
5. aimed pod 3
6. four small words
7. live, liberty, and fruit of the loom
8. i have no time
9. never-sung song: the entire NEA budget is equal to the cost of one F-22 fighter jet (422 planned)
10. stone leaflet

Janet Smith, soprano
Roger Admiral, piano

Intermission

Chasing Twelve O'Clock (2005-2006) — Andriy Talpash (b. 1974)

Vorwissen (2005) — Paul Steenhuisen

Aaron Au, violin
Julie Amundsen, violoncello
Roger Admiral, piano

10M-5P-17m (2004) Howard Bashaw

I Meccanico Eccentrico, Leading Inanity (p.s.)
II On Shifting Ground
III Prelude, Chimes
IV Counter-Linear Continua III
V Postlude, Chimes
VI Tempo Collage
VII Sulky Obsess
VIII Xylophone, for the
IX Piano, for the (hommage à Messiaen)
X fill this ....

Aaron Au, violin
Julie Amundsen, violoncello
Dave Quinn, clarinet and bass clarinet
Philip Hornsey, percussion
Roger Admiral, piano
Andriy Talpash, conductor

Program Notes
Complied by Niyati Dhokai

Laurie Radford
Composer Laurie Radford creates music for diverse combinations of instruments and voices, electroacoustic music, and for performers in interaction with computer-controlled signal processing of audio and video. His music has been performed and broadcast throughout North and South America, Europe and Asia. He is a frequent performer in his many works for instruments and computer and has received commissions and performances from ensembles and soloists such as Le Nouvel Ensemble Moderne, Ensemble contemporain de Montréal, Esprit Orchestra, Ensemble Résonance, code d'accès, GroundSwell, New Music Concerts, Pro Coro Canada, Caput Ensemble, Innovations en concert, Jean-François Houle, François Guay, Laura Wilcox, Jean-Guy Boisvert, Ianza-Sheppard Duo, Trio Fibonacci, Trio Phoenix, Duo Kovalis, the Penderecki and Molinari String Quartets, Logos Foundation, and the Winnipeg, Calgary, Edmonton and Montréal Symphony Orchestras.

Radford's work has been presented at festivals including the rESOund Festival of Contemporary Music (Edmonton), Biennale MusMix (Montréal), the Biennale Musique en scène (Lyon), Cantai Festival of Dance and Music (Taipei), Miami New Music Festival (Florida), Musica Viva (Coimbra, Portugal), Happening New Music Festival (Calgary), Rien à voir (Montréal), MusiMars (Montréal), San Francisco Tape Music Festival, Festival Encuentros (Argentina), Jornadas de Música Elektroakustika (Spain), Semaine Internationale de Cuenca pour la Musique Contemporaine (Ecuador), Discoveries Series (Aberdeen), Cutting Edge Series (London, UK), SAN Expo (Manchester). His music has been broadcast on CBC, Radio-Canada, Radio-France, Polish State Radio, the NHK Japanese Broadcasting Corporation and Radio Nacional de Espana (Spain).

Radford's music has received awards from SOCAN, the International Composers' Competition "Kaszmierz Serocki" (Warsaw), and the Winnipeg Symphony Orchestra's New Music Festival Composers' Competition. He is the recipient of numerous SOCAN Composer Residency Awards and been supported in his work by the Canada Council for the Arts, le Conseil des arts et des letters du Québec, the Manitoba Arts Council, the Alberta Foundation for the Arts, and l'Association Française pour les Actions Artistiques.

Laurie Radford studied composition, electroacoustic music and music technology at Brandon University, The University of British Columbia, and McGill University. Further studies include residencies at The Banff Centre for the Arts (Canada), Les Ateliers UPIC (Paris), and the Darmstadt Ferienkurse für Neue Musik (Germany).

Radford has taught electroacoustic music and composition at Concordia University (Montréal), Bishop's University (Lennoxville), McGill University (Montréal), the University of Alberta (Edmonton) and the Domaine-Forget (Québec). He is currently Senior Lecturer of electroacoustic music and composition at City University (London, UK).

***False Positives* (2004-06)**
Evoc I Hit Evoc II Paradoodle Evoc III Bluster Evoc IV Roll Evoc V
Here we go... big breath... adoption, affirmation, accumulation, calculation, combination, decision, deliberation, extension, evaluation, formulation, fermentation, gestation, hesitation, integration, manipulation, negotiation, opposition, proposition, permutation, rejection, repetition, simulation, tension, variation... These are some of the states that one inhabits and actions that one engages in singly and often simultaneously during the act of composition. These states and actions are navigated and focused by way of a series of tests that indicate as clearly as possible "the way" forward. The title of the work, *False Positives*, refers to a method of testing that erroneously assigns an improper value to a test subject due to insufficiently exact methods of testing. It also refers to cases in which attempts to filter out unwanted email (i.e. spam) instead result in the suppression of legitimate messages. The intentions invested in a piece of music by the composer and in the performance by the performer are ultimately tested by the listener. The outcome of this test is unpredictable and provides this triumvirate of composer, performer and listener with a malleability that is the life-blood of the art. Many of the above states and actions figure overtly or covertly in the relationship between the piano and percussion in *False Positives* with the subtitles of the work identifying the evocative characteristics of the instrumentation as a source of material, gesture and formal design.

False Positives was commissioned by Duo Kovalis (Roger Admiral - piano, Philip Hornsey – percussion) with funding from the Alberta Foundation for the Arts.

---Laurie Radford

Paul Steenhuisen
Paul Steenhuisen was raised in Vancouver by parents from The Netherlands and Curaçao. The confluence of his heritage and upbringing in North American culture has informed both his education and musical output. In addition to earning his doctoral degree from the University of British Columbia under the direction of Keith Hamel, Dr. Steenhuisen studied with Louis Andriessen at the Royal Conservatory of Music in the Hague, privately with Michael Finnissy in London, England, and with Tristan Murail at IRCAM (Centre Georges Pompidou, Paris). He has received more than a dozen national and international awards for his work, and was laureate of the Governor General of Canada Gold Medal as the outstanding student in all faculties at UBC (1990).

Between 1998 and 2000, Paul Steenhuisen was composer in residence with the Toronto Symphony Orchestra, and began an active schedule of commissions and performances with Canada's most prominent orchestras, chamber ensembles, and soloists, as well as leading musicians from around the world, including Klangforum Wien, the Austrian Radio Philharmonic, Benny Sluchin, Irvine Arditti, and the Hilliard Ensemble. Equally proficient with computers and acoustic instruments, he also contributes to various magazines and journals, primarily in the form of interviews with other composers.

***A Book from the Harbour, Chapter III* (1995)**

A Book from the Harbour is an ongoing collection of songs written at intervals of a minimum of 2 years. I imagine one day compiling them together, as a diary of an ever-changing perspective - on songs, the voice, words and music. *Chapter I* dates from 1987, and is concerned with (and for) animals, including humans. *Chapter II* is about reflection, and makes brief reference to Chapter I and selected other song cycles. *Chapter III (11 micro-songs)*, has two alternating and conflicting strands; intimate love songs vie with obstacle songs, songs of external pressure. The disparate forces gradually interleave, competing and overlapping from the outset until the central song (#6), after which they retreat and divide again. Though conceived as a cycle, in every instance at least 1 of the 11 songs is omitted, so the cycle remains incomplete. Chapters II and III are written for and dedicated to Elizabeth Skillings.

---Paul Steenhuisen

Andriy Talpash

Andriy Talpash is an active composer, educator and saxophonist. He has composed works for several ensembles and soloists, includingContinuum Contemporary Music, Ensemble contemporain de Montréal, Ensemble KORE, Winnipeg Symphony Orchestra, Trio Fibonacci, Kathleen Supové, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gaulin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios.

He has received grants from the Canada Council for the Arts, *Conseil des arts et des lettres du Québec*, and the Canadian Broadcasting Corporation (CBC). Some awards include: first prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition *Queezinart--hocket in a blender*; second place in the chamber music category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece *HWY 2*. Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June, 2003).

Andriy attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master-classes with Louis Andriessen and Etienne Rolin. His recently completed doctoral dissertation composition for orchestra and choir, *Duma pro Slipykh*, is scheduled for performances and recording sessions in Ukraine in the fall of 2006.
Dr Talpash is currently teaching music composition, theory, history, and orchestration at the University of Alberta.

***Chasing Twelve O'Clock* (2005-2006)**
Chasing Twelve O'Clock is a casually ephemeral query into the manner in which we experience the passing of time; in particular how we perceive 'twelve o'clocks' and what they have come to symbolize. Twice a day, 12:00 passes without ceremony, but subtly imposes its significance. It marks shifts between ante meridiem and post meridiem, more specifically lunchtimes and bedtimes, and perfect times for deadlines. Whatever one does in life, it seems as though we have a need to race impatiently toward a new day or toward our 1-hour (unpaid) lunch break. Why else does the electronic clock flash 12:00 and not some other time?

"Half our life is spent trying to find something to do with the time we have rushed through life trying to save." --Will Rogers, *New York TImes, Apr. 29, 1930, US humorist & showman (1879 - 1935)*

---Andriy Talpash

Paul Steenhuisen
***Vorwissen* (2005)**
The bedrock of *Vorwissen* is the retrograde/palindrome problem. In a temporal medium such as music, retrogradation is a concept or sensation, but ultimately an artificial distortion of time. Presenting material forward and then backward creates a central fulcrum of energy around which material is outwardly distributed. Movement is made from the beginning toward the centre point (without knowledge of its location or existence), followed by the journey away - tracing unrealistically backward through the material while time moves forward (a 1 2 3 2 1 statement of materials competing against time's momentum of 1 2 3 4 5 6 7 8 9...). The mercurial conflict between forward and implied backward motion is like two flints being rubbed together, their friction both complex and inflammatory, outward and inward.

As well, the contrapuntal overlapping and superposition of normal-form and retrograded materials highlights the issue of objectivity. Material presented simultaneously in opposite directions (as in Bach's "crab" canons) implies a predetermination outside of the work. Otherwise, how would one know the location of the middle and end points that are folded over one another? Simultaneous and varying attenuations of the primary material heighten the stress of the objectivity, and the conflict with time's forward momentum.

In a page right out of history, the plethora of retrogradation in Bach's music is matched only by the palindromes of Olivier Messiaen. Both are devoutly religious composers, and therein rests the problem that for years necessitated my compositional ban on retrogrades. Are objectivity and material predetermination metaphors for the "Hand of God" in music? Are retrogrades and palindromes artistic symbols of faith? Such backward thinking was the inspiration for *Vorwissen.*

Commissioned by Soundstreams Canada for the Gryphon Trio
Dedicated to Karen, Cézanne, and Kuusta

--Paul Steenhuisen

Howard Bashaw
Originally from White Rock, British Columbia, Howard Bashaw is a graduate of the University of British Columbia (DMA, 1989). He is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, and theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France. Bashaw's repertoire ranges from solo piano to full orchestra. He has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. His music has been performed across Canada, and in the United States, Europe, Japan and Korea.

Recent works for ensemble include the Hard Rubber Orchestra, Standing Wave, New Music Concerts, Vancouver New Music, the Société de musique contemporaine du Québec, the Edmonton Symphony Orchestra with the

Hammerhead Consort, the Continuum Ensemble (London, UK), the EastWest Quartet, the Now Age Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano). Works for piano were premiered by Marc Couroux (*Form Archimage*), Corey Hamm (*Preludes Book 1*), Haley Simons (*Preludes, Book 2*) and Barbara Pritchard (*Hosu)*. Selected by performers, his piano music has occurred in both national and international piano performance competitions.

Recordings include: **Form Archimage** (2004, various artists, Arktos recordings, SRI Canada); **BASHAW** double CD (2000, various artists, Arktos recordings, SRI Canada); *Eolian Braid* on the the Hammerhead Consort's Traffic CD (1999, Arktos Recordings, SRI Canada); and *Horos* on the Electric Counterpoint CD (1994, Niek de Groot, double bass and Tatjana Kukoc, guitar, Artelier Music, Cologne).

***10M–5P–17m* (2004)**
Pattern, process and phase. Multiple tempi, textural counterpoint and structural design.

My apparent preoccupation with these compositional aspects continues unabashedly in *10M-5P-17m* (ten movements, five performers, seventeen minutes). The instrumentation (clarinet / bass clarinet, violin, cello, piano and percussion) is closely related to three of my earlier works (*Timepieces, seven spheres* and *12M-4P-15m*), which, collectively, can be seen as a stylistic lineage anticipating some of the approaches and complexities found in *10M-5P-17m.* But if the movements in this new work were to be regarded primarily in terms of compositional method, system or design (or, in a sense, as bald statements of abstract structuralism), it would be unfortunate if not outright misleading; right from the onset, the compositional objective for each movement was the assertion of a distinctive character or atmosphere *combined* with an appreciable or perceivable structural design or process. *10M-5P-17m* was commissioned through the Canada Council for the Arts by the Vancouver-based **Standing Wave** ensemble.

Movement titles:

I ***Meccanico Eccentrico, Leading Inanity (p.s.)***

II ***On Shifting Ground***
mensural passacaglia with simultaneous mirror inversion (piano) and variation (marimba); combined with 3 realigning, additive layers of associative counterpoint (bass clarinet, violin and cello)

III ***Prelude, Chimes***
6-voice duplicating (or 11-voice overlapping) accelerating mensural canon with pitch-linked descent and terminating structural convergence (attacca)

IV ***Counter-Linear Continua III***
illusory continuum(s) of simultaneously ascending and descending linear steps (hommage à M. C. Escher) (attacca)

V ***Postlude, Chimes***
movement III abbreviated and reversed

VI ***Tempo Collage***
pointillistic texture based on one subject, transposed and inverted; in three sections with the beginning and ending in rhythmic unison, and the main, central section in 5 simultaneous, exchanging tempi with 6-voice canonic distribution

VII ***Sulky Obsess***
6-voice diverging canon (ordinario) with peculiar percussion

VIII ***Xylophone, for the***
pointillistic texture; 7-layer rhythmic strata with evolving ostinati and phase structures; 3 paired mensural canons in mirror inversion (xylophone, left and right hands; piano, left and right hands; violin and cello)

IX ***Piano, for the***
(hommage à Messiaen)

X ***fill this ....***

—Howard Bashaw

Roger Admiral graduated with a Doctor of Music degree from the University of Alberta. Through the Johann Strauss Foundation he studied Lied-duo at the Mozarteum in Salzburg. He performs as part of the Kovalis Duo with Montreal percussionist Philip Hornsey. Roger lives in Camrose.

Julie Amundsen was born in Edmonton and received her early cello instruction at the University of Lethbridge and Medicine Hat College conservatories. In 1998 she received her Diploma for Kunstlerische Ausbildung from the Hochschule für Musik und Theater, Hannover where she studied with Friedrick Jürgen Sellheim and Klaus Heitz. During her studies there she was awarded the 19th century Lorenzo Ventapane cello for excellence in performance and appeared regularly as a substitute in the cello section of the North German Radio Philharmonie Hannover. Most recently, Julie has had the privilege of performing chamber music with artists such as Andrew Dawes, Sara Bitlloch, David Harding, Paul Marleyn, Martin Riseley, and Stéphane Lemelin. In April 2003 she completed graduate studies with Tanya Prochazka at the University of Alberta. In the 2004 – 2005 season she was a full time member of the Edmonton Symphony, and is currently the instructor for cello at the University of Alberta.

Aaron Au, a native of Lethbridge, AB, is currently a first violinist with the Edmonton Symphony Orchestra and a sessional instructor of viola at the University of Alberta. In demand as a violinist, violist, teacher and adjudicator, Aaron has performed and taught in Canada, the US, Europe, Japan and Cuba. He is currently pursuing a Doctorate in Music at the University of Alberta and is also resident conductor of the Mill Creek Colliery Band.

Philip Hornsey is a graduate of McGill University where he studied with Pierre Béluse and D'Arcy Gray and the University of Montreal where he studied with Julien Grégoire. He plays percussion with the Ensemble Contemporain de Montréal, Bradyworks, Kore Ensemble and the Kovalis Duo. As a free-lancer he works with the Nouvel Ensemble Moderne, Code d'Accés, Orchestre Métropolitain, I Musici de Montréal, among many others.He has also played Japanese Taiko, Indian Katakali and Balinese Gamelan music. He is the percussion and drum set teacher at FACE high school and participates in the "Artist in School" program that was initiated by the Minister of Culture and Communications.

David Quinn has been a member of the Edmonton Symphony since 1989. Previously he held the principal clarinet position with the Mexico City Philharmonic for 3 years. He holds a BMus from the University of Alberta and a MMus from Arizona State University.

Trained at the University of Michigan, soprano **Janet Smith** has been a soloist with the Canadian Opera Company, the Elmer Iseler Singers, the Alberta Baroque Ensemble, the Hamilton Philharmonic, Pro Coro Canada and the Richard Eaton Singers. She has sung premieres by R. Murray Schafer, Michael Colgrass, Bruce Mather and John Estacio.

Upcoming Events

April
2 Sunday, 8:00 pm
Master of Music Recital
Kimberley Denis, Choral Conducting
Program will include works by Wolfgang Amadeus Mozart, Orlando Gibbons, William Byrd, Orlando di Lasso, Johann Sebastian Bach, Johannes Brahms and others
Free admission

3 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the Department of Music
Free admission

6 Thursday, 3:30 pm-5:30 pm
Piano Masterclass
Visiting Artist **Kent McWilliams**
Free admission
For more information, call 492-8113

7 Friday, 8:00 pm
Visiting Artist Recital
Kent McWilliams, piano
Soleil pour piano solo: Denis Gougeon
Five Preludes, Op. 16: Alexander Scriabin
Sonata for Piano: Rodion Shchedrin
Desperate Measures (Paganini Variations), Op. 48 (1996): Robert Muczynski
Four Mazurkas, Op. 24; Polonaise in A-flat Major, Op. 53: Fryderyk Chopin
Admission: $15/stud/sen, $20/adult

8 Saturday, 8:00 pm
***Happnin'* U of A Jazz Choir**
John McMillan, Director
Admission: $10/stud/sen, $15/adult

9 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Director
Admission: $10/stud/sen, $15/adult

9 Sunday, 8:00 pm
University of Alberta Madrigal Singers
Spring Concert
Leonard Ratzlaff, Director
Featuring
Songs of Ariel: Frank Martin
Hesperides: Malcolm Forsyth
with
Nora Bumanis and **Julia Shaw, harp**
All Saints' Anglican Cathedral
10035-103 Street
Admission: $10/stud/sen, $20/adult

10 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

10 Monday, 7:30 pm
Grant MacEwan College and University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
Admission: $8/stud/sen, $10/adult

department of Music

Unless otherwise indicated - Convocation Hall, Arts Building
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Visiting Artist

Kent McWilliams, piano

Friday, April 7, 2006 at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Soleil pour piano solo (1990) — Denis Gougeon (b. 1951)

Five Preludes, Op.16 (1895) — Alexander Scriabin (1872-1915)
- No.1 in B Major – Andante
- No.2 in G-Sharp Minor – Allegro
- No.3 in G-Flat Major – Andante cantabile
- No.4 in E-Flat minor – Lento
- No.5 in F-Sharp Major – Allegretto

Sonata for Piano (1962) — Rodion Shchedrin (b. 1932)
- Allegro da Sonata
- Variazioni Polifoniche
- Rondo-Toccata

Intermission

Desperate Measures (Paganini Variations), Op. 48 (1996) — Robert Muczynski (b. 1929)

Four Mazurkas, Op. 24 (1883) — Fryderyk Chopin (1810-1849)
- No.1 in G Minor – Lento
- No. 2 in C Major – Allegro non troppo
- No. 3 in A-Flat Major – Moderato con anima
- No. 4 in B-Flat Minor – Moderato

Polonaise in A-Flat Major, Op.53 (1842-1843)

Program Notes

Denis Gougeon's Soleil pour piano solo encompasses a rich thematic vocabulary. The composer presents "Six Solar Themes", which in French creates an interesting play on words. "Six thèmes solaires" is pronounced the same way as "Systèmes solaires. In this work, he portrays various facets of the sun, including the raw energy, the majesty, and the intense heat. The highlight of this piece would have to be considered the exquisitely exotic melody of the middle section. This melody in tremolos is played twice over a scrumptious harmonic texture. The energy of the beginning returns before a final ascent into the infinity of the cosmos.

Alexander Scriabin was born in Moscow, where he studied piano and composition at the Moscow Conservatory. The Five Preludes for Piano, Op.16, date from the first phase of his artistic career. They are strongly influenced by Chopin, but go beyond his romantic predecessor with extra harmonic richness. His works express the widest possible range of emotions, from the most delicate nuance to the fullest of dramatic textures. He was a composer who loved to explore previously unheard musical sensations. Being such an innovator almost caused him to fail his composition class at the Conservatory – it seems that Scriabin's style was somewhat too adventurous for the taste of his professor, Anton Arensky.

Rodion Shchedrin has enjoyed international success as one of Russia's leading composers. Married to the prima ballerina, Maya Plisetskaya, Shchedrin has composed a number of ballets, including "Anna Karenina", "Carmen Suite" and "The Seagull". Other major works include the operas "Not Love Alone" and "Dead Souls", five Piano Concertos, three Symphonies, five Concertos for Orchestra, and the 24 Preludes and Fugues for piano, which present a worthy counterpart to Bach's Well-Tempered Klavier. Perhaps inspired by his affinity for ballet music, Shchedrin opens the first movement of his First Piano Sonata with a frolicking dance character. A second subject soon introduces a more lyrical aspect. The middle movement is an interesting study in counterpoint. After a brief introduction, a five-note motif appears which the composer exploits in various guises, until the music reaches an emotionally charged climax. The final movement starts with a bang (quite literally!!) - this relentless Toccata features a driving rhythmic energy. Near the end, the composer introduces the five-note motif from the second movement as well as the opening subject from first movement, thereby creating fine symmetry in the work as a whole. Throughout this Sonata, the writing is highly dissonant, with a wide variety of textures and an abundance of biting sonorities.

Robert Muczynski was born in Chicago to Polish-American parents and has had an illustrious career, having been nominated for the Pulitzer Prize in 1982 for his “Concerto for Alto Saxophone and Chamber Orchestra” and having been awarded the “Concours International” Prize in Nice, France in 1961 for his "Sonata for Flute and Piano". He recently retired from his position as Composer-in-Residence at the University of Arizona. “Desperate Measures” is a set of twelve variations on the Twenty-Fourth Violin Caprice of Paganini, the same theme used in sets of variations by Liszt, Brahms, Rachmaninov, Lutoslawski and others. Muczynski’s superbly crafted piano works use strongly accented patterns, jazzy harmonies and irregular meters to create an irresistible rhythmic drive.

Fryderyk Chopin’s Mazurkas and Polonaises represent a unique contribution to Western music, being the first folk-inspired compositions to be written on such a high level of artistry. Chopin did not quote any folk sources directly; instead, he chose to subtly weave the folk elements together with his refined lyricism to create gems of the highest order. The Mazurkas gain inspiration from the characteristics of three distinct Polish dances, the Kujawiak, the Mazurek and the Oberek. The Polonaises draw upon the majestic quality of the stately Polish dance for their rhythmic motivation. Due to the significance of the message they convey, Chopin’s Mazurkas and Polonaises have earned the composer the reputation as a national visionary of the Polish spirit. These compositional gems allow us a glimpse into the composer’s most intimate musical thoughts, displaying some of his most original and harmonically daring writing.

Notes by K McWilliams

Pianist **Kent McWilliams** has enjoyed a successful performing career since his debut in Rachmaninov's Third Piano Concerto with conductor Kazuhiro Koizumi and the University of Toronto Symphony Orchestra. After a recent appearance as soloist with the Kitchener-Waterloo Symphony Orchestra, the music critic exclaimed, "McWilliams' performance of Tchaikovsky's Piano Concerto No.1 was nothing less than a triumph". He has played in over a dozen countries, and has been an award winner at the competitions of Porto (Portugal), the Regina Symphony, the Canadian Music competitions and the Canadian National Competitive Festival of Music. Kent has three recent CD releases to his credit. As part of the Meridian Trio, he recorded a CD entitled "Triptyque" on the Furiant label; as the pianist for the Niagara Brass Ensemble, he recorded a CD entitled "Brass Feast" on the Echiquier label; as a solo pianist he was part of the 14 disc recording project of "The Celebration Series: A Piano Odyssey" released by Frederick Harris. He has also played frequently for radio, having performed live recitals on the CBC in Canada and the ABC in Australia.

Kent holds a Doctorate of Music in Performance degree, which he completed under Marc Durand at the University of Montreal. He also studied in Poland with Andrzej Jasinski while researching the Polish folk elements in Chopin's Mazurkas and Polonaises. Kent is also graduated from the Stuttgart Musikhochschule in Germany, where he earned an Artist Diploma with highest distinction under pianist Oleg Maisenberg. He completed Bachelor's and Master's degrees in piano performance under Boris Lysenko at the University of Toronto.

Kent joined the faculty of St. Olaf College in Northfield, Minnesota in 2001 as an Assistant Professor of Piano Performance after having previously held teaching positions at Wilfrid Laurier University and at the Glenn Gould Professional School in Toronto. Kent is a very experienced judge and clinician, having been invited to present performance and pedagogy workshops to teachers across North America. He currently resides in Northfield, Minnesota with his wife, Renata and their two children, Patrick and Anna.

Upcoming Events

April
8 Saturday, 8:00 pm
***Happnin'* U of A Jazz Choir**
John McMillan, Director
Admission: $10/stud/sen, $15/adult

9 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Director
Admission: $10/stud/sen, $15/adult

9 Sunday, 8:00 pm
University of Alberta
Madrigal Singers Spring Concert
Leonard Ratzlaff, Director
Featuring
Songs of Ariel: Frank Martin
Hesperides: Malcolm Forsyth
with
Nora Bumanis and **Julia Shaw, harp**
All Saints' Anglican Cathedral
10035-103 Street
Admission: $10/stud/sen, $20/adult

10 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

10 Monday, 7:30 pm
Grant MacEwan College and University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
Admission: $8/stud/sen, $10/adult

18 Tuesday, 8:00 pm
New Music Concert
featuring new works by
U of A Student Composers
Free admission

22 Saturday, 8:00 pm
Music at Convocation Hall I
William Eddins, piano
Jennifer Gerth, clarinet
Martin Riseley, violin
Colin Ryan, cello
Trio for Clarinet, Cello, and Piano: Nino Rota
Miniatures: Benjamin Britten
Contrasts: Béla Bartók
Three Nocturnes: Ernest Bloch
Trio in C Minor, Op 101: Johannes Brahms
Admission: $15/stud/sen, $20/adult

department of Music

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Department of Music
University of Alberta

Studio 27

New Music Concert

Works by U of A

Student Composers

Students enrolled in Music 260

with

Dan Davis, alto saxophone
Andriy Talpash, baritone saxophone
Roger Admiral, piano

Wednesday, April 12, 2006
at 12:00 pm
Fine Arts Building 2-7

Program

DEPARTMENT OF
MUSIC

Program

der Weltraumflug — Rover Lai

Miniatures for Alto Saxophone and Piano — Chelsea Mandrusiak

Sleep Cycle — Martin Hicks

Hmm? — Leif Anderson

a) Toccata with an Imaginary Fugue
b) Epilogue

untitled — Brayton Key

Dan Davis, alto saxophone
Andriy Talpash, baritone saxophone
Roger Admiral, piano

Upcoming Events

April
18 Tuesday, 8:00 pm
New Music Concert
U of A Student Composers
Works for Two Pianos and
Two Percussion
Free admission

22 Saturday, 8:00 pm
Music at Convocation Hall I
William Eddins, piano
Martin Riseley, violin
Colin Ryan, cello
Trio in C Minor for Piano, Violin, and
Violoncello Op. 101:
Johannes Brahms
Miniatures for Violin, Cello, and
Piano, H. 87-89: Frank Bridge
Three Preludes: George Gershwin
Trio in D Major for Piano, Violin, and
Violoncello, Op. 70 #1, "Die Geist":
Ludwig van Beethoven
Admission: $15/stud/sen, $20/adult

department of Music

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Music at Convocation Hall

Music at Convocation Hall I

Martin Riseley, violin
Colin Ryan, violoncello
William Eddins, piano

Saturday, April 22, 2006
7:15 pm *Pre-Concert Introduction*
by **Alexandra Munn**
Main floor, Convocation Hall
8:00 pm *Concert*

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Trio in C Minor for Piano, Violin, and Violoncello, Op. 101 (1886) — Johannes Brahms (1833-1897)
- Allegro energico
- Presto non assai
- Andante grazioso
- Allegro molto

Miniatures for Violin, Cello and Piano, H. 87-89 (1906-1907) — Frank Bridge (1879-1941)
- Valse Russe
- Allegretto
- Hornpipe

Three Preludes (1926) — George Gershwin (1898-1937)

Intermission

Trio in D Major for Piano, Violin, and Violoncello, Op. 70, No. 1, "Die Geist" (1808) — Ludwig van Beethoven (1770-1827)
- Allegro vivace e con brio
- Largo assai ed espressivo
- Presto

90.9 CBC radio Two

CBC Radio Two is proud to share tonight's performance with the rest of Canada through broadcasts on three shows: *In Performance* with host Andrew Craig (Monday through Friday at 8:00PM), *Studio Sparks* with host Eric Friesen (weekdays at noon), and *Our Music* with host Catherine McClelland (Sundays at noon). You can listen to all these programs on CBC Radio Two, 90.9 FM in Edmonton.

Program

Trio in C Minor for Piano, Violin, and Violoncello, Op. 101 (1886) — Johannes Brahms (1833-1897)
- Allegro energico
- Presto non assai
- Andante grazioso
- Allegro molto

Miniatures for Violin, Cello and Piano, H. 87-89 (1906-1907) — Frank Bridge (1879-1941)
- Valse Russe
- Allegretto
- Hornpipe

Three Preludes (1926) — George Gershwin (1898-1937)

Intermission

Trio in D Major for Piano, Violin, and Violoncello, Op. 70, No. 1, "Die Geist" (1808) — Ludwig van Beethoven (1770-1827)
- Allegro vivace e con brio
- Largo assai ed espressivo
- Presto

90.9 CBC radio Two

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Program Notes
By Niyati Dhokai

Johannes Brahms
b. Hamburg, 7 May 1833
d. Vienna, 3 April 1897

***Trio in C Minor for Piano, Violin and Violoncello, Op. 101* (1886)**
Allegro energico
Presto non assai
Andante grazioso
Allegro molto

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d. Eastbourne, England, 10 January 1941

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d. Vienna, 26 March 1827

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Beethoven composed the *Trio in D Major* in Vienna during the fall of 1808, while he lived at the home of his friend, the Hungarian countess, Anna Maria von Erdödy. The composition is dedicated to the Countess, and it was premiered at her salon on December 5, 1808 with Beethoven performing the piano part.

Characteristic of the works composed during Beethoven's "middle period," the *Trio in D Major* expresses despair and optimism, which is widely believed to express Beethoven's grief over his impending deafness and his relief at being able to continue making music. The first movement features interplay between two motifs. The second movement, known as the "Ghost" movement, is eerie and suspenseful. The final movement breaks the tension of the second movement and ends the composition with a relatively cheery conclusion.

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Music at Convocation Hall

Music at Convocation Hall I

Martin Riseley, violin
Colin Ryan, violoncello
William Eddins, piano

Saturday, April 22, 2006
7:15 pm *Pre-Concert Introduction*
by **Alexandra Munn**
Main floor, Convocation Hall
8:00 pm *Concert*

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Trio in C Minor for Piano, Violin, and Violoncello, Op. 101 (1886) — Johannes Brahms (1833-1897)
- Allegro energico
- Presto non assai
- Andante grazioso
- Allegro molto

Miniatures for Violin, Cello and Piano, H. 87-89 (1906-1907) — Frank Bridge (1879-1941)
- Valse Russe
- Allegretto
- Hornpipe

Three Preludes (1926) — George Gershwin (1898-1937)

Intermission

Trio in D Major for Piano, Violin, and Violoncello, Op. 70, No. 1, "Die Geist" (1808) — Ludwig van Beethoven (1770-1827)
- Allegro vivace e con brio
- Largo assai ed espressivo
- Presto

90.9 CBC radio Two

CBC Radio Two is proud to share tonight's performance with the rest of Canada through broadcasts on three shows: *In Performance* with host Andrew Craig (Monday through Friday at 8:00PM), *Studio Sparks* with host Eric Friesen (weekdays at noon), and *Our Music* with host Catherine McClelland (Sundays at noon). You can listen to all these programs on CBC Radio Two, 90.9 FM in Edmonton.

Program Notes
By Niyati Dhokai

Johannes Brahms
b. Hamburg, 7 May 1833
d. Vienna, 3 April 1897

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Alumni in Concert

Gillian Brinston-Kurschat, soprano
Alden Lowrey, trombone
Ariane Maisonneuve, piano
Nancy Stepney, trumpet
Sarah Wolkowski, saxophone

Master of Ceremonies: Dr Fordyce Pier

Sunday, October 1, 2006 at 3:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Master of Ceremonies — Dr Fordyce Pier, Professor Emeritus
Former Chair of Music Department

Program

Concertino in E-Flat — Ernst Sachse (1810-1849)

Nancy Stepney, trumpet
Ariane Maisonneuve, piano

Frauenliebenundleben (1840) — Robert Schumann (1810-1856)
Poem by Adelbert v Chamisso
Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süßer Freund, du blickest
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz getan

Gillian Brinston-Kurschat, soprano
Jeremy Spurgeon, piano

Intermission

Andante and Allegro (1935) — Joseph Édouard Barat (1882-1963)

Alden Lowrey, trombone
Ariane Maisonneuve, piano

Poème du jour — Gabriel Fauré (1845-1924)
Poem by Charles Grandmougin
1. Rencontre
2. Toujours
3. Adieu

Gillian Brinston-Kurschat, soprano
Jeremy Spurgeon, piano

Sonate en Ut (1943) — Fernande Decruck (1896-1954)

Sarah Wolkowski, saxophone
Tom King, piano

Divertimento for Trumpet, Trombone and Piano (1946) — Boris Blacher (1903-1975)

Nancy Stepney, trumpet
Alden Lowrey, trombone
Ariane Maisonneuve, piano

Frauenliebeundleben

Seit ich ihn gesehen

Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.

Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehr ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

Since I saw him

Since I saw him
I believe myself to be blind,
where I but cast my gaze,
I see him alone.
as in waking dreams
his image floats before me,
dipped from deepest darkness,
brighter in ascent.

All else dark and colorless
everywhere around me,
for the games of my sisters
I no longer yearn,
I would rather weep,
silently in my little chamber,
since I saw him,
I believe myself to be blind.

Er, der Herrlichste von allen

Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, [hehr][1] und fern.

Wandle, wandle deine Bahnen,
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht
kennen,
Hoher Stern der Herrlichkeit!

Nur die Würdigste von allen
[Darf][2] beglücken deine Wahl,
Und ich will die Hohe segnen,
[Segnen][3] viele tausendmal.

Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

He, the most glorious of all

He, the most glorious of all,
O how mild, so good!
lovely lips, clear eyes,
bright mind and steadfast courage.

Just as yonder in the blue depths,
bright and glorious, that star,
so he is in my heavens,
bright and glorious, lofty and distant.

Meander, meander thy paths,
but to observe thy gleam,
but to observe in meekness,
but to be blissful and sad!

Hear not my silent prayer,
consecrated only to thy happiness,
thou mays't not know me, lowly
maid,
lofty star of glory!

Only the worthiest of all
may make happy thy choice,
and I will bless her, the lofty one,
many thousand times.

I will rejoice then and weep,
blissful, blissful I'll be then;
if my heart should also break,
break, O heart, what of it?

[1] Chamisso: "hoch"
[2] Chamisso: "Soll"
[3] Chamisso: "Segnen, segnen"

Ich kann's nicht fassen, nicht glauben

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?

Mir war's, er habe gesprochen:
"Ich bin auf ewig dein,"
Mir war's - ich träume noch immer,
Es kann ja nimmer so sein.

O laß im Traume mich sterben,
Gewieget an seiner Brust,
Den [seligsten][1] Tod mich schlürfen
In Tränen unendlicher Lust.

[1] Chamisso: "seligen"

I can't grasp it, nor believe it,

I can't grasp it, nor believe it,
a dream has bewitched me,
how should he, among all the others,
lift up and make happy poor me?

It seemed to me, as if he spoke,
"I am thine eternally",
It seemed - I dream on and on,
It could never be so.

O let me die in this dream,
cradled on his breast,
let the most blessed death drink me up
in tears of infinite bliss.

Du Ring an meinem Finger

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.

Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.

Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.

Ich [will][1] ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen
Dich fromm an das Herze mein.

[1] Chamisso: "werd'"

Thou ring on my finger

Thou ring on my finger,
my little golden ring,
I press thee piously upon my lips
piously upon my heart.

I had dreamt it,
the tranquil, lovely dream of childhood,
I found myself along and lost
in barren, infinite space.

Thou ring on my finger,
thou hast taught me for the first time,
hast opened my gaze unto
the endless, deep value of life.

I want to serve him, live for him,
belong to him entire,
Give myself and find myself
transfigured in his radiance.

Thou ring on my finger,
my little golden ring,
I press thee piously upon lips,
piously upon my heart.

Helft mir, ihr Schwestern

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.

Als ich befriedigt,
Freudigen Herzens,
[Sonst][1] dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Daß ich mit klarem
Aug ihn empfange,
Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,
Du mir erschienen,
Giebst du [mir, Sonne,][2] deinen
Schein?
Laß mich in Andacht,
Laß mich in Demut,
[Laß][1] mich verneigen dem Herren
mein.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
[Bringet][3] ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüß ich mit Wehmut
Freudig scheidend aus eurer Schar.

[1] added by Schumann.
[2] Chamisso: "Sonne, mir"
[3] Chamisso: "bringt"

Help me, ye sisters

Help me, ye sisters,
friendly, adorn me,
serve me, today's fortunate one,
busily wind
about my brow
the adornment of blooming myrtle.

Otherwise, gratified,
of joyful heart,
I would have lain in the arms of the
beloved,
so he called ever out,
yearning in his heart,
impatient for the present day.

Help me, ye sisters,
help me to banish
a foolish anxiety,
so that I may with clear
eyes receive him,
him, the source of joyfulness.

Dost, my beloved,
thou appear to me,
givest thou, sun, thy shine to me?
Let me with devotion,
let me in meekness,
let me curtsy before my lord.

Strew him, sisters,
strew him with flowers,
bring him budding roses,
but ye, sisters,
I greet with melancholy,
joyfully departing from your midst

Süßer Freund, du blickest

Süßer Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Laß der feuchten Perlen
Ungewohnte Zier
[Freudig hell erzittern
In dem Auge mir.][1]

Wie so bang mein Busen,
Wie so wonnevoll!
Wüßt ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will in's Ohr dir flüstern
Alle meine Lust.

[Hab' ob manchen Zeichen
Mutter schon gefragt,
Hat die gute Mutter
Alles mir gesagt,
Hat mich unterwiesen
Wie, nach allem Schein,
Bald für eine Wiege
Muß gesorget sein.][2]

Weißt du nun die Tränen,
Die ich weinen kann?
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Daß ich fest und fester
Nur dich drücken mag.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.

[1] Chamisso: "Freudenhell erzittern / in den Wimpern mir"
[2] omitted by Schumann.

Sweet friend, thou gazest

Sweet friend, thou gazest
upon me in wonderment,
thou cannst not grasp it,
why I can weep;
Let the moist pearls'
unaccustomed adornment
tremble, joyful-bright,
in my eyes.

How anxious my bosom,
how rapturous!
If I only knew, with words,
how I should say it;
come and bury thy visage
here in my breast,
I want to whisper in thy ear
all my happiness.

About the signs
I have already asked Mother;
my good mother has
told me everything.
She has assured me that
by all appearances,
soon a cradle will be needed.

Knowest thou the tears,
that I can weep?
Shouldst thou not see them,
thou beloved man?
Stay by my heart,
feel its beat,
that I may, fast and faster,
hold thee.

Here, at my bed,
the cradle shall have room,
where it silently conceals
my lovely dream;
the morning will come
where the dream awakes,
and from there thy image
shall smile at me.

An meinem Herzen,
an meiner Brust

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb ist
das Glück,
Ich [hab's][1] gesagt und nehm's nicht
zurück.

Hab [überglücklich][2] mich geschätzt
Bin überglücklich aber jetzt.
[Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung giebt;
Nur eine Mutter weiß allein
Was lieben heißt und glücklich sein.

O, wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!][3]
[Du lieber, lieber Engel, du
Du schauest mich an und lächelst
dazu!][4]

At my heart,
at my breast

At my heart, at my breast,
thou my rapture, my happiness!
The joy is the love, the love is the
joy,
I have said it, and won't take it back.

I've thought myself rapturous,
but now I'm happy beyond that.
Only she that suckles, only she that
loves
the child, to whom she gives
nourishment;
Only a mother knows alone
what it is to love and be happy.

O how I pity then the man
who cannot feel a mother's joy!
Thou dear, dear angel thou,
thou lookst at me and smiles!

[1] Chamisso: "hab' es"
[2] Schumann: "überschwenglich"
[3] omitted by Louis Ferdinand.
[4] Chamisso, Louis Ferdinand: order of lines reversed

Nun hast du mir den ersten Schmerz getan

Nun hast du mir den ersten Schmerz
getan,
Der aber traf.
Du schläfst, du harter,
unbarmherz'ger Mann,
Den Todesschlaf.

Es blicket die Verlaßne vor sich hin,
Die Welt is leer.
Geliebet hab ich und gelebt, ich bin
Nicht lebend mehr.
Ich zieh mich in mein Innres still
zurück,
Der Schleier fällt,
Da hab ich dich und mein verlornes
Glück,
Du meine Welt!

Now thou hast given me,
for the first time, pain

Now thou hast given me, for the first
time, pain,
how it struck me.
Thou sleepst, thou hard, merciless
man,
the sleep of death.

The abandoned one gazes straight
ahead,
the world is void.
I have loved and lived, I am
no longer living.

I withdraw silently into myself,
the veil falls,
there I have thee and my lost
happiness,
O thou my world!

Poème D'un jour

Rencontre

J'étais triste et pensif quand je t'ai rencontrée,
Je sens moins aujourd'hui mon obstiné tourment;
Ô dis-moi, serais-tu la femme inespérée,
Et le rêve idéal poursuivi vainement?

Ô, passante aux doux yeux, serais-tu donc l'amie
Qui rendrait le bonheur au poète isolé,
Et vas-tu rayonner sur mon âme affermie,
Comme le ciel natal sur un coeur d'exilé?

Ta tristesse sauvage, à la mienne pareille,
Aime à voir le soleil décliner sur la mer!
Devant l'immensité ton extase s'éveille,
Et le charme des soirs à ta belle âme est cher;

Une mystérieuse et douce sympathie
Déjà m'enchaîne à toi comme un vivant lien,
Et mon âme frémit, par l'amour envahie,
Et mon coeur te chérit sans te connaître bien!

Encounter

I was sad and pensive when I met you,
I sense less to-day my persistent torment;
Tell me, were you the girl I met by chance
the ideal dream I have vainly sought?

A passer-by with gentle eyes, were you the friend
who brought happiness to a lonely poet,
And did you shine upon my vacant heart
like the native sky on an exiled spirit?

Your shy sadness, so like my own,
loves to watch the sun set over the sea!
Your delight is awakened before its immensity,
and the evenings spent with your lovely soul are dear to me.

A mysterious and gentle sympathy
already binds me to you like a living bond;
My soul trembles with overpowering love,
And my heart cherishes you, knowing you hardly at all...

Toujours

Vous me demandez de ma taire,
De fuir loin de vous pour jamais,
Et de m'en aller, solitaire,
Sans me rappeler qui j'aimais!

Demandez plutôt aux étoiles
De tomber dans l'immensité,
À la nuit de perdre ses voiles,
Au jour de perdre sa clarté,

Demandez à la mer immense
De dessécher ses vastes flots,
Et, quand les vents sont en démence,
D'apaiser ses sombres sanglots!

Mais n'espérez pas que mon âme
S'arrache à ses âpres douleurs
Et se dépouille de sa flame
Comme le printemps de ses fleurs!

Always

You ask me to be quiet,
to flee from you forever to a distant place,
and to depart alone
without thinking of the one whom I love!

You might more easily ask the stars
to fall from the sky,
or the night to lift its veils,
or the day to rid itself of its brightness!

Ask the immense ocean
to dry up its vast waters,
and, when the winds are raging dementedly,
ask them to calm their dismal sobbing!

But do not hope that my soul
can uproot its sorrow
and douse its flame
as the spring-time can shed its flowers!

Adieu

Comme tout meurt vite, la rose
Déclose,
Et les frais manteaux diaprés
Des prés;
Les longs soupirs, les bienaimées,
Fumées!

On voit dans ce monde léger
Changer,
Plus vite que les flots des grèves,
Nos rêves,
Plus vite que le givre en fleurs,
Nos coeurs!

À vous l'on se croyait fidèle,
Cruelle,
Mais hélas! les plus longs amours
Sont courts!
Et je dis en quittant vos charmes,
Sans larmes,
Presqu'au moment de mon aveu,
Adieu!

Farewell

Like everything that dies quickly,
the blown rose,
and the mottled cloaks of
the passers-by
Long sighs,girl friends,
smoke.

One sees in this frivolouis world,
Change.
Quicker than the waves on the beach,
Our dreams,
Quicker than frost on the flowers,
Our hearts.

One believes oneself faithful to you,
Cruel,
But alas! the longest of love affairs,
Are short!
And I say on quitting your charms,
Wituhout tears,
Close to the moment of my avowal,
Adieu!

Gillian Brinston-Kurschat obtained her Bachelor of Music Degree (Vocal Performance) from the University of Alberta in 2005, under the tutelage of Harold Wiens and Jolaine Kerley. While at the University, Gillian had the opportunity to study with other fine musicians such as Dr Leonard Ratzlaff, Dr Debra Cairns, and Professor Janet Scott-Hoyt. Choral music has been a predominant area of study for Gillian and she has been found singing with many choirs in Edmonton, including Ensemble de la Rue, Pro Coro Canada, i Coristi Chamber Choir, and Ariose Women's choir.

Gillian has been heard in JS Bach's *Weihnachts Oratorium*, Vivaldi's *Gloria*, and many other smaller canatas by Bach and Haydn. Early music has been a strong focus for her but she does enjoy performing and studying other genres of music including composers such as Granados, Schumann, Schubert, and Barber.

Gillian is in demand as a vocal coach and clinician and has most recently had the honour of being the vocal coach for MusiCamp Alberta's junior choir. Gillian resides in Spruce Grove with her musical husband, Michael Kurschat.

Born and raised in Edmonton, **Alden Lowrey** began his musical training at Alberta College with Ken Read. After biking to Mexico (with a trombone strapped to his bike for part of the way) he decided to attend the U of A and studied there with John McPherson. Since graduating in 2003 with a BMus in Performance, he has continued his studies in Banff, France and Toronto. His career highlites so far include a six week run of *West Side Story* at the Citadel Theatre in Edmonton and Orchestra London's (Ontario) production of *Rigoletto*.

Born and raised in the Smoky River Region, Alberta, **Ariane Maisonneuve** began piano lessons at the age of eight. She received her Bachelor of Music Degree in piano performance at the University of Alberta in 2003, studying with Ayako Tsuruta and Janet Scott Hoyt. In the summers of 2001 and 2002, she attended the Summer Festival at the Orford Art Centre in Quebec, studying with piano professors Jean-Paul Sevilla, Jean Saulnier, and Richard Raymond. After completing her undergraduate degree, Ariane studied at the Université de Montréal with Paul Stewart and completed her Master of Music degree in piano performance in 2005. Since then, she has been traveling and working in the UK and Europe and has just recently settled back in Alberta. She now lives in Banff and is working at the Banff Centre for the Arts Music Library.

British-born **Jeremy Spurgeon** won scholarships to study both piano accompaniment and organ at the Royal Northern College of Music, Manchester, and later studied organ at the Geneva Conservatoire where he gained the Premier Prix de la Classe Virtuosite. In 1980 he came to Edmonton as director of music at All Saints' Cathedral and has since appeared in concert with many Canadian and international ensembles, singers, and instrumentalists. His teachers have been Eileen Sullivan, Eric Pask, Lorna Sergeant, Ronald Frost, Eric Chadwick, Una Bradbury, Dame Gillian Weir and Lionel Rogg.

Jeremy Spurgeon has performed as piano accompanist and organist in Canada, Britain, Italy, Switzerland, and Poland.

Nancy Stepney is an Edmonton born and raised free-lance trumpet player. Although her university studies began with two years at Wilfrid Laurier University in Waterloo, Ontario, Nancy returned home to the University of Alberta to complete her degree and receive her Bachelor of Music in Performance (2003). During these years, she received the Long and MacQuade Trumpet Scholarship, and she won the U of A Wind Ensemble Concerto competition. Her music education includes studying with Guy Few, Alvin Lowrey, and Wendy Grasdahl. Nancy has also had the opportunity to learn from other teachers such as Vincent Cichowicz, Jens Lindemann, Alain Trudel, Larry Knopp and Dominic Spera.

Currently, Ms Stepney keeps busy teaching trumpet both privately at her studio and at band clinics. She is also a casual player for the Edmonton Symphony Orchestra and a member of a couple of chamber brass groups in town. Until recently, she played Principal Trumpet for the Concordia Symphony Orchestra, and Soprano Cornet in the Mill Creek Colliery Band where she had been a featured soloist. Through university and the surrounding years, Nancy has become a seasoned soloist and chamber musician with extensive experience in brass bands, wind ensembles and orchestras

Sarah Anne Wolkowski has been playing the saxophone since she was in the seventh grade. At about the same time she joined the internationally-renowned Burlington Teen Tour Band, marching and playing her way around Canada and the world.

After completing a Bachelor of Music degree in Saxophone Performance (High Distinction) at McGill University in Montréal, she came to Edmonton and completed the Master of Music degree at the University of Alberta. Her teachers have included Mr Willem Moolenbeek, Professor Gerald Danovitch, Mr Peter Freeman and Dr William Street.

An instructor at the MacEwan Alberta College Campus Conservatory of Music and the University of Alberta, she also plays tenor saxophone in the Edmonton Saxophone Quartet. Sarah enjoys teaching and making music with students of all levels, aptitudes and interests.

Dr Fordyce Pier is Professor Emeritus at the Department of Music at the University of Alberta, where he taught Trumpet and Wind Band Conducting. He was Chair of the Department of Music from 1995 until his retirement in 2004.

Prior to coming to Alberta, Dr Pier worked for a decade in the Boston area as a free-lance trumpeter, contractor and teacher. He held teaching positions at Yale, Brown and Boston Universities, and performed with the New Haven Symphony, the Boston Philharmonia, the Boston Pops, the Boston Symphony Orchestra, the Boston Opera, the Boston Ballet and the Edmonton Symphony Orchestra. Since arriving in Alberta he has continued his professional activity, appearing frequently as soloist and chamber musician throughout Canada, on CBC, and in France, Germany, the Netherlands and Japan. He has also appeared widely as a clinician and conductor, frequently under the auspices of Yamaha, Canada, Ltd.

He is a past President of the Alberta Band Association, and a member of the International Trumpet Guild, the World Association of Symphonic Band Ensembles and the College Directors National Band Association. He is the 1999 recipient of the Peterkin Award, given by the honorary band fraternity Phi Mu Alpha for outstanding service to the profession of wind band conducting.

He has served as a member of the Board of Governors of the University of Alberta, the Music Advisory Committee at Grant MacEwan College, the Music Advisory Committee of the Alberta College Conservatory of Music, and as Chairman of the Edmonton Symphony Orchestra's Music Director Search and Programming Committees.

Thanks to the University of Alberta Department of Music for its support of today's event, and to Alumni Co-ordinator Jamie Burns for organizing this afternoon's concert.

Upcoming Event

Music at Convocation Hall II

Trumpet	Russell Whitehead
	Ryan Frizzell
	Nancy Stepney
Horn	Allene Hackleman
Trombone	Kathryn Macintosh
	Ryan Purchase
Tuba	Scott Whetham

Golyardes Ground: Malcolm Forsyth
Thanatopsis: Roger Deegan
Music for Brass Instruments:
Ingolf Dahl
Street Song: Michael Tilson Thomas
Suite from West Side Story:
Leonard Bernstein, arr Jale Gale

Sunday 15 October
2:15 pm Pre-Concert Introduction
3:00 pm Concert
Convocation Hall, Arts Building
University of Alberta

Admission: $20/adult, $15/stud/sen
For more information, please contact the Department of Music,
Fine Arts Building 3-82,
Telephone: 492-0601

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Po-Yuan Ku, saxophone

assisted by
Sylvia Shadick-Taylor, piano

Friday, October 6, 2006 at 8:00pm

Program

Partita in A minor for Solo Flute, BWV 1013 Allemande	Johann Sebastian Bach (1685-1750)
Six Pièces Musicales d'Etudes (1954) 1. Ballade	Raymond Gallois Montbrun (b. 1918-)
Concerto, Op.14 (1953) I. Allegro molto moderato II. Adagio III. Allegro scherzando	Lars-Erik Larsson (1908-1986)

Intermission

Caprice en forme de valse (1950)	Paul Bonneau (1918-1995)
Tango Etudes (1989) No.4	Astor Piazzolla (1921-1992)
Concerto (1979) I. Recitative II. Passacaglia III. Rondò alla marcia	Ingolf Dahl (1912-1970)

Reception to follow

Noon-Hour Organ Recital

with Organists
Belinda Chiang
Marnie Giesbrecht
Julie Mouris
Allison Wonnick

Monday, October 16, 2006
at 12:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Events
featuring organists
of the University of Alberta
Department of Music

Music at Convocation Hall I
Friday, November 17
Pre-concert Introduction: 7:15 pm
Concert: 8:00 pm
Marnie Giesbrecht, organ
"All Around Bach"
Admission: $15/stud/sen, $20 /adult

Noon-Hour Organ Recital
Monday, November 20 at 12:00 pm
A variety of organ repertoire played by students, staff and guests of the University of Alberta
Department of Music
Free admission

Festival of Nine Lessons and Carols
Monday, November 27 at 7:30 pm
University of Alberta Faculty of Education
Handbell Ringers,
Mixed Chorus
Robert de Frece, Director
with organists Marnie Giesbrecht
and Joachim Segger
Winspear Centre for Music
(Sir Winston Churchill Square)
For ticket information, 428-1414

Program

Ich ruf' zu dir, Herr Jesu Christ, BWV 639 — Johann Sebastian Bach (1685-1750)
Alle Menschen müssen sterben, BWV 643
Komm, Gott Schöpfer, heiliger Geist, BWV 631

Allison Wonnick
Chorales sung by the
organ class

Concerto in D Minor (after Vivaldi), BWV 596 — Johann Sebastian Bach
II Largo e spiccato

Belinda Chiang

Largo (from "Xerxes") — George Frederic Handel (1685-1759)
arr J S Archer

Julie Mouris

Chaconne in F Minor — Johann Pachelbel (1653-1706)

Marnie Giesbrecht

Symphony No. 6 in G Minor, Op. 42 No. 2 (1880) — Charles Marie Widor (1844-1937)
I Allegro

Marnie Giesbrecht

Nun danket alle Gott, Op. 65 No. 59 (1908-1910) — Sigfried Karg Elert (1877-1933)

Belinda Chiang

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

October
23 Monday, 8:00 pm
University of Alberta/Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Admission: $10/stud/sen, $15/adult

29 Sunday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, Director
Admission: $10stud/sen, $15/adult

31 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission

November
1 Wednesday, 6:00-10:00 pm
Community Sing-Along
with Visiting Artist Robert Sund
Free admission

3 Friday, 8:00 pm
Faculty Recital
Roger Admiral, piano
Admission: $15/stud/sen, $20/adult

4 Saturday, 8:00 pm
Eckhardt-Gramatté Competition
Winner David Eggert, cello
Admission: $15/stud/sen, $20/adult

6 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

7 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission

9 Thursday, 8:00 pm
Unversity of Alberta
Concert Choir and Madrigal Singers
with Visiting Artist
Robert Sund, Conductor
West End Christian Reformed Church
(10015-149 Street)
Admission: $10/stud/sen, $15/adult

10 Friday, 5:00 pm
Hear's To Your Health
Martin Riseley, violin
Marina Hoover, cello
Patricia Tao, piano
Cello Sonata: Shostakovich
Trio, op. 70, no. 1 "Ghost": Beethoven
Foyer, Bernard Snell Auditorium, Walter MacKenzie Health Sciences Centre, University Hospital
Free admission
For information, call 492-8109

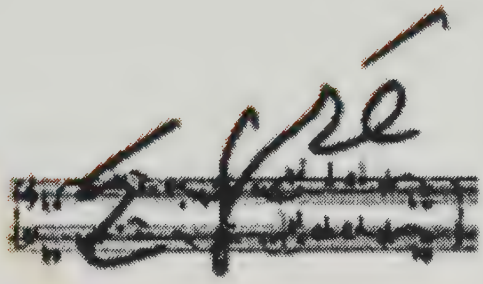
14 Tuesday, 8:00 pm
Czech Boys' Choir "Boni Pueri"
Francis Winspear Centre for Music
Sir Winston Churchill Square
Admission: $10/stud/sen, $15/adult
Co-sponsor: Czech Society for Arts and Sciences of Alberta
and the Wirth Institute for Austrian and Central European Studies

15 Wednesday, 8:00 pm
Concerto Competition Finals
Admission: $10/stud/sen, $15/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



2006 Tour Concert

David Eggert, cello
Winner, Eckhardt-Gramatté Competition

Walter Delahunt, piano

Saturday, November 4, 2006 at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sonia's Letters — **Frederick A. Schipizky (b. 1952)
(2006 E-gré Commission)

Sonata No. 2 for Cello and Piano — *Bohuslav Martinu (1890-1959)
Allegro
Largo
Allegro commodo

Sonata for Cello and Piano in D Minor — Claude Debussy (1862-1918)
Prologue
Serenade
Finale

Intermission

Sonata for Cello and Piano in G Minor, Op. 65 — Frédéric Chopin (1810-1849)
Allegro moderato
Scherzo (Allegro con brio)
Largo
Finale (Allegro)

* Contemporary work
** Canadian contemporary work

Mr Eggert is performing on an 1888 Gustave Bernadel cello.

90.9 CBC radio Two

CBC Radio Two is pleased to share tonight's recital with the rest of Canada through broadcasts on the programs *In Performance, Studio Sparks*, and *Our Music*. You can listen to *Studio Parks* with host Eric Friesen every weekday from 12:00 noon to 3:00PM, to *In Performance* with host Andrew Craig weeknights at 8:00PM and to *Our Music* with host Catherine McClelland on Sundays at noon. CBC Radio Two is at 90.9FM in Edmonton.

Program Notes

2006 COMMISSIONED WORK

Sonia's Letters

by Frederick A Schipizky

In the summer of 1974, while I was a student at Courtenay Music Camp on Vancouver Island, I had a chance encounter with Sophie-Carmen or "Sonia" as her friends called her. She was accompanied by her husband, Ferdinand Eckhardt, and the reason for her visit was to hear the Purcell String Quartet perform one of her string quartets. Sonia graciously agreed to listen to some of my compositions and also gave me an impromptu composition lesson. Who would know that within five months she would be gone? She tragically died during a "routine" operation to mend her leg, which she had broken during an accidental fall inside of a city bus.

In gratitude of my brief association with Sonia, I was determined to write a work that lent a personal touch. To these means, my idea was to use specific letters from her name that also corresponded to musical pitches names, and fashion a theme from these letters. Since Sonia's native language was German, I use the German system of pitch names whereby "S" is "E-flat" and "H" is B natural. This theme would become the basis of the new work. Further inspiration came from reading Sonia's biography "Music from within", written by Ferdinand Eckhardt. I was fascinated by the many heartfelt letters that Sonia had written during the course of her life. She not only wrote letters to living people, but she also wrote letters in her diary to her deceased mother and deceased first husband, Walter Gramatté. These letters often expressed her frustration of not being recognized and appreciated as a composer, but also revealed that her true calling in music was not that of a performer, but as a composer. This biography also disclosed Sonia's great love of Bach's solo violin suites, which were works that she performed in recital many times. In tribute, I have attempted to compose a Bach-like passage at the beginning of the solo cadenza, in the middle of the work.

Sophie-Carmen Eckhardt-Gramatté
(S=Es=Eb) (H=B natural)

Dr Frederick A Schipizky (b. 1952) was born in Calgary, but has been a resident of Vancouver since 1957. Schipizky studied composition with Elliot Weisgarber and Jean Coulthard at the University of British Columbia graduating with a B.Mus. degree in composition in 1974. From 1974-76 Schipizky was a double bassist with the Victoria Symphony and it was at that time that he worked privately with Murray Adaskin, Harry Freedman, and S.C. Eckhardt-Gramatté. Schipizky pursued graduate studies at the Juilliard School studying composition with Roger Sessions and David Diamond and double bass with David Walter. At Juilliard he was principal bass of the Juilliard Philharmonia as well as a teaching assistant in music theory, receiving his Master's in composition and performance in 1978. That same year he won a position as double bassist with the Vancouver Symphony, a position he still holds today. He received the Doctor of Music in composition from the University of Toronto in 1994 studying with John Beckwith and John Hawkins. Schipizky has been a faculty member of the Vancouver Academy of Music as well as Douglas College. He has formed a lifelong bond with the National Youth Orchestra of Canada, both as a former member and as auditioner, composer, conductor, and lecturer. He has performed with the Montreal Symphony, CBC Radio Orchestra, Esprit Orchestra, Arraymusic, Purcell String Quartet, and was the principal bass of Vancouver New Music for a decade. During his varied career in music Schipizky has been a teacher, performer, conductor, and orchestrator. He has written many works for celebratory occasions such as "Fanfare to the Royal Visit" performed at BC Place Stadium in the presence of Queen Elizabeth, and has received commissions from the Vancouver Symphony, Toronto Symphony, CBC Radio, and Expo '86 among many others. Schipizky's works, of which the orchestral works are the main genre, have been performed throughout Canada, the U.S., Europe, England and Japan.

David Eggert, 21, began playing the cello at the age of three. Eggert, a native of Edmonton, studied until age eighteen under the tutelage of Tanya Prochazka, whom he considers to be the greatest influence on his development as a musician. He went on to study with Lawrence Lesser for two years in Boston at the New England Conservatory of Music, and is currently a student of Matt Haimovitz at the Schulich School of Music, McGill University. Eggert has garnered first prizes at the Canadian Music Competition and the National Music Festival (both playing chamber music), and at the 2006 Eckhardt-Gramatté Competition. Major performances with orchestra include concertos of Schumann, Haydn, and Bloch, and the Brahms Double Concerto with violinist Andrew Wan. He has participated in masterclasses with Anner Bylsma, Bernard Greenhouse, Heinrich Schiff, Raphael Wallfisch, Aldo Parisot, Timothy Eddy, Ron Leonard, Joel Krosnick, Steven Doane, and Desmond Hoebig. He was recently invited by Ida Haendel to perform at the Keshet Eilon Festival in Israel next summer. Along with pianist Walter Delahunt, Eggert has played concerts across Canada and Austria, and will be touring 15 Canadian cities in October & November 2006 as part of the E-gré Competition First Prize.

Pianist **Walter Delahunt** is a Canadian citizen and an artist of broad and distinguished experience. His career has taken him throughout Europe, the Middle East, North America and Asia. His musicianship is characterised by tremendous technical command of the instrument, unique sound quality, ease in chamber music, solo playing and accompanying and by a power of communication which immediately involves the listener. He has played with some of the world's greatest musicians, including Zara Nelsova, Gidon Kremer, Martha Argerich and the legendary violinist Ida Haendel, with whom he has played several times in Japan, Korea, Israel, the U.S. and Canada. He was professor at the Vienna Academy of Music between 1984 and 1997 and has recorded for Panton (Prague) and BMG Japan. A live recording of Dvořák chamber music, performed at the "Progetto Martha Argerich" in Lugano in June 2002 has been released on EMI Classics. Mr. Delahunt currently resides in Canada and Germany.

Sponsors

Tour sponsored by the
Eckhardt-Gramatté Competition Inc.
Brandon, Manitoba

Canada Council for the Arts | Conseil des Arts du Canada

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Founded 1899

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Upcoming Events

November
5 Sunday, 3:00 pm - **CANCELLED**
Master of Music Recital
Moira Hopfe-Ostensen, piano
Free admission

6 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

7 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission

9 Thursday, 8:00 pm
Unversity of Alberta Concert Choir
and Madrigal Singers
with Visiting Artist
Robert Sund, Conductor
Program will include
O Crux: Knut Nystedt:
Tre Körvisor: Wilhelm Stenhammar:
Och jungfrun: Hugo Alfvén
West End Christian Reformed Church
(10015-149 Street)
Admission: $10/stud/sen, $15/adult
Co-sponsors: Alberta Choral
Federation, Alberta Foundation
for the Arts, University of Alberta
President's Fund for the Creative and
Performing Arts

10 Friday, 5:00 pm
Hear's To Your Health
Martin Riseley, violin
Marina Hoover, cello
Patricia Tao, piano
Cello Sonata: Shostakovich
Trio, Op. 70, No. 1 "Ghost":
Beethoven
Foyer, Bernard Snell Auditorium,
Walter MacKenzie Health Sciences
Centre, University Hospital
Free admission
For information, call 492-8109

14 Tuesday, 8:00 pm
Visiting Artists Concert
Czech Boys' Choir "Boni Pueri"
Francis Winspear Centre for Music
Sir Winston Churchill Square
Admission: $10/stud/sen, $15/adult
Co-sponsors: Czech Society for Arts
and Sciences of Alberta
and the Wirth Institute for Austrian
and Central European Studies

15 Wednesday, 8:00 pm
Concerto Competition Finals
Admission: $10/stud/sen, $15/adult

17 Friday, 7:30 pm
Czech Boys' Choir "Boni Pueri"
Faith and Life Chapel,
Augustana Faculty, Camrose
For more information,
call 780-679-1503
e-mail: vabailey@augustana.ca

department of Music

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Music at Convocation Hall

Music at Convocation Hall II

Marnie Giesbrecht, organ

Friday, November 17, 2006
7:15 pm *Pre-Concert Introduction*
by **Belinda Chiang**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

"All Around Bach"

Two Toccatas in C Major — Johann Pachelbel (1653-1706)

Ciacona in F Minor — Johann Pachelbel

Chorale Partita: "Ach wie nichtig, Ach wie flüchtig" — Georg Böhm (1661-1733)
- Partita 1 (Grand Plein jeu)
- Partita 2 (Dessus de Tierce)
- Partita 3 (Dessus de Nazard)
- Partita 4 (Basse de Trompette)
- Partita 5 (Trio)
- Partita 6 (Voix humaine)
- Partita 7 (Grand jeu dialogue)
- Partita 8 (Flutes)
- Partita 9 (Petit Plein jeu)

Präludium in G, BuxWV 149 — Dietrich Buxtehude (1637-1707)

Intermission

Three settings of
"In dulci jubilo", BWV 751, 729, 608 — Johann Sebastian Bach (1685-1750)

Concerto in D Minor, BWV 596 (1713) — Johann Sebastian Bach
Arrangement of Antonio Vivaldi's Op. 3 No. 11
- (Intro) Grave
- Fuga
- Largo e spiccato
- Finale

Passacaglia in C Minor, BWV 582 — Johann Sebastian Bach

Convocation Hall,
University of Alberta
Casavant Organ 1978
Stop list

Pedal
1 HW/Ped
2 Subbass 16
3 Oktave 8
4 Oktave 4
5 Mixtur IV
6 SW/Ped
7 Gedacktbass 8
8 Posaune 16
9 Trompete 8
10Schalmei 4

Schwellwerk
11 Schwebung 8
12 Offenflöte 8
13 Oktave
14 Mixtur V
15 Tremulant
16 Gemshorn 8
17 Querflöte 4
18 Waldflöte 2
19 Fagott 16
20 Trompete 8

Hauptwerk
21 RP/HW
22 Bordun 16
23 Praestant 8
24 Oktave 4
25 Oktave 2
26 Mixtur V
27 SW/HW
28 Hohlflöte 8
29 Spitzflöte 4
30 Nasat 2 2/3
31 Blockflöte 2
32 Terz 1 3/5
33 Trompete 8

Rückpositiv
34 Gedackt 8
35 Praestant 4
36 Oktave 4
37 Oktave 2
38 Scharf IV
39 Rohrflöte 4
40 Sesquialtera II
41 Quinte 1-1/3
42 Krummhorn 8
43 Tremulant

Summary:
3 manuals, mechanical action
36 stops, 51 ranks 2592 pipes .

Program Notes

Johann Sebastian Bach is considered one of the most important keyboard/organ composers in the history of Western music. His compositions represent the culmination of Baroque organ music, which developed over more than a century through the traditions of church organists and composers. Bach was exposed to the works of many great German organists during his early musical studies. Listed among his most important influences are the North German composers Dieterich Buxtehude and Georg Böhm, and the Central German master Johann Pachelbel. Pieces by these composers and many others are represented in the Andreas-Bach-Buch and Möllersche Handschrift manuscripts, which were owned by Johann Sebastian's older brother and first organ teacher, Johann Christian Bach. Tonight's concert features works by the composers listed above as well as Bach's famous Passacaglia in c minor; his Concerto in d minor, BWV 596 after a similar work by Antonio Vivaldi, an Italian composer contemporary with Bach, who had profound influence on him; and three organ settings of the popular chorale "In dulci jubilo."

Johann Pachelbel (1653-1706) was one of the leading composers of his time and was especially prolific in his works for the organ. As an organist and composer in Nuremberg he wrote many liturgical and non-liturgical pieces that would have been performed during church services. Pachelbel's main stylistic innovations were his very clear unbroken forms and his ability to build musical energy throughout a contrapuntal composition. Because Pachelbel taught Johann Christian Bach, J.S. Bach's older brother and first organ teacher, the influence of Pachelbel on young Johann Sebastian was profound. Not only did J.S. Bach have access to many pieces by Pachelbel, but he undoubtedly learned organ techniques and compositional processes derived from the teachings of the Nuremberg master.

Pachelbel's two Toccatas in C Major and his Ciacona in f minor are examples of non-liturgical organ pieces that could be performed in or out of the church. Toccatas often have a semi-improvisational style, but may contain contrasting sections featuring contrapuntal writing. The Ciacona in f minor is based on a variation technique in which a short, repeating musical unit, often located in the bass serves as the material for variation.

In 1705 when J.S. Bach was working as a church organist is Arnstadt, he decided to get a month's leave from his duties so he could make the 250 mile journey on foot to Lübeck to visit the master organist and composer, Dieterich Buxtehude. Bach saw this visit as an opportunity to hear performances of Buxtehude's music and to learn more about the art of the organ and composition. Young Bach's visit to Lübeck was obviously a very positive experience for him because he well overstayed his month's leave, causing him many problems when he returned to Arnstadt. Buxtehude was a well-known and respected organist who developed innovative virtuosic techniques. However, he was also a good role model for Bach because he was an effective musical director for the entire community, commanding all genres but opera. Buxtehude's large scale organ works in and ostinato pieces (Passacaglias, etc) had a profound influence on Bach's later organ compositions, especially the Passacaglia in c minor we will hear tonight. Buxtehude's most important

innovations that influenced later generations were his extension of the role of the organ pedal, incorporating it into the overall musical fabric, and his use of contrasting organ registers to create echo effects and strong contrast between musical sections. Buxtehude's virtuosic Präludium in g, BuxWV 149 provides a good example of his dramatic, colorful style.

Georg Böhm (1661-1733) was a composer/organist at the Johanniskirche at Lünenberg. There is some evidence to suggest he may have been a personal friend of J.S. Bach. However, it is a known fact that Bach studied and respected Böhm's music. Böhm had strong influence in the development of the chorale *partite*. The word *partite* refers to variation and a chorale *partite* uses a chorale tune as the basis for variations; this genre could be performed during the church service or used for domestic performances in the home. Böhm is credited with the standardization and unification of the *partite*. He developed his style of composition through the influence of a variety of sources including the organ compositions of Buxtehude and highly ornamented French keyboard music. Böhm's Chorale Partita "Ach wie nichtig, Ach wie flüchtig" is a beautiful example of this influential genre.

Organ pieces by J.S. Bach comprise the second half of tonight's program.

The three settings of "In dulci jubilo," BWV 751, 729, and 608 are examples of chorale preludes, which are short versions of a chorale tune for solo organ ornamented with expressive figurations. These preludes demonstrate Bach's ability to create different polyphonic accompaniments and ornamentation on the organ to portray the joyful praise of this popular chorale.

Bach's Concerto in d minor is an organ arrangement of a concerto for four violins and cello by Vivaldi. Antonio Vivaldi (1678-1741) is best known for the more than 500 concertos he composed for different combinations of orchestral instruments and soloists. Vivaldi standardized the use of ritornello form (where an orchestral refrain alternates with solo episodes), and made the fast-slow-fast configuration of movements distinctive to his concertos. Among the aspects of Vivaldi's style incorporated by Bach that are audible in the Concerto in d minor are the driving rhythm, the contrast between solo and ritornello sections, and the use of unifying motives throughout each movement.

The Passacaglia in c minor is one of Bach's most passionate masterpieces. It was written sometime between 1708 and 1712 while Bach was working in Cöthen. The form of the Passacaglia piece is built upon a repeating eight measure melody called a "ground bass" that is played predominantly by the pedal. The ground bass is presented alone at the opening of the piece and the emotional power of its melody sets the mood for the entire work. There are twenty variations over this theme, and the musical intensity grows steadily until the 13th, 14th and 15th variations, which act as a quiet interlude with the theme concealed in one of the middle voices. The passion builds again as the theme is taken back by the pedal, leading to the power and complexity of the final variations. The Passacaglia is followed by a fugue built upon the ground base theme. The fugue displays virtuosic contrapuntal writing and contains an even more dramatic climax bringing the work to a glorious close.

Notes by Emily Grieve

An organ recital is as much or more about showcasing the tonal possibilities of the instrument as it is about the repertoire or the performer. With this program I have attempted to return to the concept of the organ concert-as-event as described by Johann Nicolas Forkel, Bach's first biographer, in describing how Bach used the organ when he played concerts. A similar description is given by Johann Mattheson in describing a recital played by Johann Caspar Kerll (the teacher of Pachelbel). Although this program is not improvised as the organ concerts of the Baroque masters would have been, I hope this recital of their repertoire, organized along similar principles of displaying the sounds and colours of the organ, will recall or resemble tradition and delight your ears.

Tonight's program begins with two short toccatas that present a variety of plenum or full ensemble sounds. They are followed by two sets of variations that allow for explorations of various individual and small combinations of sounds. While the Pachelbel explores a variety of sounds at 8 and 4-foot pitches (flutes and principals), the Böhm is structured like a French Organ Suite (I have added in the program the names of the registration combinations in the French style.) The Praeludium that closes the first half alternates between brilliant improvisatory passages and contrasting reflective vocally inspired fugal sections. Each change of texture and mood invites changes of registrations or combinations of sounds. The ensemble sounds build from the second imitative section to the end of the work.

The second half of the program also allows for great variety in the use of the Con Hall Casvant organ's tonal resources. The first "In dulci jubilo" setting, in the style of Pachelbel, uses 4-foot pitch (octave higher than middle C) as did some of the variations in the Ciacona in f minor. The second setting is played with 8-foot principal sound on the manual (keyboard), reminiscent of the improvisatory style of Frescobaldi in his toccatas for the elevation of the Mass. The third is played with a "gap" registration on the manuals giving a bright and joyful sound to the tune and it's bell like counterpoints, and a 4-foot principal sound in the pedals that places the tune (in canon) in the middle of the texture.

The opening of the Vivaldi Concerto is one of the few instances where Bach specified both pitch and tone colour. Through arranging and transcribing Italian string concertos for the organ the possibilities for technical and tonal effects in organ playing were uniquely expanded.

The variations on the Passacaglia theme once again provide opportunity for exploration of colours; the sounds and textures build to the end of the twelfth variation (the thirteenth statement of the theme), and then are reduced for three variations before resuming a full sound that builds to the end of the Passacaglia. In this way the structures of the variations and the registrations (sound colours) are according to the Fibonacci series (13-3-5). The fugue allows the program to end as it began with full ensemble sounds.

Notes by Marnie Giesbrecht

Edmonton's own **Marnie Giesbrecht** has enriched and enhanced the organ scene in Edmonton for almost twenty years. An internationally renowned solo and duo performer, she joined the faculty at the University of Alberta in 1988. Performances and tours have taken her throughout North America, Europe and South Africa, captivating audiences with musical sensitivity and technical brilliance. Giesbrecht is fascinated with the exploration of the vast sound and colour possibilities of pipe organs. New pipe organ installations in Alberta have led to innovative performances and recording projects that showcase the instruments, the music and Giesbrecht as performer. Pioneering, arranging and performing new music for organ and piano, as Duo Majoya with Joachim Segger, form an area of research and creative activity. Current projects include the preparation of performances and/or recording projects on the Davis Concert Organ, Edmonton, the Ronald B Bond Organ in Calgary and a historic instrument in North Germany.

Educated at the University of Alberta, Eastman School of Music, Rochester, New York and the Mozarteum in Salzburg, Austria, Giesbrecht was the recipient of numerous awards and scholarships including the Johann Strauss Foundation Scholarship, Alberta Heritage and U of A Graduate Scholarships; William Rea, Andrew Stewart and Dissertation Awards.

Marnie Giesbrecht served eight years as national presidents of the Royal Canadian College of Organists (1996-2004). Professor of Music teaching organ performance and literature, service playing and graduate keyboard seminar at the U of A, Dr Giesbrecht is Adjunct Professor of Music at The King's University College, Edmonton. With Joachim Segger she co-directs the music at First Presbyterian Church, Edmonton and co-chairs "Windspiration: Edmonton Organ Festival" and national convention of the Royal Canadian College of Organists, July 30 to August 2, 2007.

For more information on Marnie Giesbrecht, Duo Majoya, U of A Organ Study and/orConvocation Hall events, please visit [www.majoya.com].

Kilburn Memorial Concert
at the Winspear Centre for Music
Friday, February 2 at 8:00 pm
Paul Jacobs, organ
Admission: $15/stud/sen, $20/adult

Organ Masterclass
Saturday, February 3
5:00-7:00 pm
Convocation Hall, Arts Building
University of Alberta
Free admission

Upcoming Events

November

19 Sunday, 8:00 pm
Visiting Artist Recital
Charles Castleman, violin
(Professor, Eastman School of Music, University of Rochester)
with Guillaume Tardif, violin
Magdalena Adamek, piano
Solo works by Bach, Ysaÿe, Weinberg, and duets by Bartók and Moszkovski
Admission: $15/stud/sen, $20/adult

20 Monday, 10:00 am
String Masterclass
Visiting Artist
Charles Castleman
Fine Arts Building 1-29
General admission: $5 at the door
Admission is free for music students with valid ID

20 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, staff and guests of the University of Alberta Department of Music
Free admission

24 Friday, 8:00 pm
The Centre for Ethnomusicology
World Music Sampler
Free admission
For information, call 492-0274

26 Sunday, 8:00 pm
Master of Music Recital
Jordan Van Biert, Choral Conducting
Graduate Recital Choir
and Bach Players
Program will include
Johann Sebastian Bach *Dazu ist erschienen der Sohn Gottes*, BWV 40
Anton Bruckner *Locus Iste*
Heinrich Schütz *Singet dem Herrn ein neues Lied*, SWV 35
from Psalmen Davids,
Francis Poulenc
Hodie Christus natus est
and works by Sergei Rachmaninoff
Morten Lauridsen, William Hawley, Eric Whitacre
Mark Sirett ***Thou Shalt Know Him***
St. Timothy's Anglican Church
8420-145 St, Edmonton
Free admission

27 Monday, 7:30 pm
Festival of Nine Lessons and Carols
University of Alberta
Faculty of Education Handbell Ringers, Mixed Chorus
Robert de Frece, Director
with organists Marnie Giesbrecht and Joachim Segger
Winspear Centre for Music
(Sir Winston Churchill Square)

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department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, Univerrsity of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

The University of Alberta Department of Music,
The Canadian Centre for Ethnomusicology,
and folkwaysAlive!

present

Festival of Lights: Music and Dance of India

Featuring

U of A Indian Music Ensemble Faculty
Amie Maciszewski, Director – sitar
Seema Ganatra – sitar
Sharmila Mathur – sitar
Ojas Joshi – tabla

Indian Music Ensemble Members

and Special Guests

Convocation Hall

Saturday, December 2, 2006
at 8:00 pm
Arts Building
University of Alberta

Canadian Centre for Ethnomusicology

folkwaysAlive!
University of Alberta in partnership with Smithsonian Folkways Recordings

Department of Music
University of Alberta

Festival of Lights: Music and Dance of India

Program

Welcome by Amitoj Bhogal, Master of Ceremonies

Solo sitar and tabla recital – Amie Maciszewski and Ojas Joshi

Vocal and tabla recital - Kamaljeet Bajwa and Rohan Bhogal

INTERMISSION

Ensemble performance

- **"Swarakakali"**
- **Raga Durga**

Amie Maciszewski, Seema Ganatra, and Sharmila Mathur – sitar
Ojas Joshi, Jeevan Patel, Rohan Bhogal – tabla
Niyati Dhokai – violin, Meera Varghese – Bharat Natyam
Kamaljeet Bajwa – vocal

The Artists

Dr Amie Maciszewski, Ensemble and Artistic Director
Amie Maciszewski is a sitarist, ethnomusicologist, and Hindustani music educator. She initially trained at Santiniketan, India, under the late Prof. Suresh Misra, where she earned B.Mus.("First Class First") and M.Mus. degrees.Disciple of sarode maestro Aashish Khan and Hindustani vocal diva Padmabhushan Girija Devi since the early 1990s, Amie has performed throughout North America, in India, Europe, and Japan, and has taught in North America since 1986. She has received numerous awards and grants for her scholarship and education/outreach through performance, ensemble directing, and documentary filmmaking. She earned the Ph.D. in ethnomusicology at University of Texas at Austin and has taught both applied music and academic courses on the faculties of the Universities of Alberta (as a Killam Postdoctoral Fellow in 2001 and 2002 and currently as director of the Indian Music Ensemble), Pittsburgh, and Texas. In 2005, she performed to enthusiastically receptive audiences at several venues in Kolkata, India, among them the prestigious Sangeet Research Academy. She has published several articles and made two films (and a third in progress) documenting her research with socially marginalized women musicians in India.

An itinerant resident of Austin, Texas, since 1993, she has been active in the city's music scene as performer, ensemble leader and member, instructor, and presenter. A Cultural Contractor with the City of Austin Cultural Arts Program since 2000, she has received support for projects bringing together local artists with Indian music and dance maestros for workshops and collaborative performances. She has also worked on film soundtracks for the 2003 S X SW Festival Trailers and Tod Browning's 1927 silent thriller "The Unknown." **www.sangeetmillennium.org**

Ojas Joshi - tabla
Ojas began training in the art of Indian classical percussion in 1988, with primary focus on the Hindustani (northern) traditions. His training to date is a combination of formal instruction, personal exploration and riyaz (practice), and performing with classical vocalists and instrumentalists. He is truly privileged to be a disciple of the great Tabla exponents Ustad Zakir Hussain, Fazal Qureshi, and the legendary late Ustad Alla Rakha.

Ojas has provided percussion for local theatre, dance, and fusion performances. His concerts have included everything from rock to classical. He has performed with such artists as The Tea Party, the Calgary Philharmonic Orchestra, Indian vocalist Shweta Jhaveri, Kathak dancer Maulik Shah and the world-renowned Zakir Hussain.

In 2000 he composed the original music for the contemporary dance piece *Azul Abierto*, which was enthusiastically received in dance festivals throughout Europe. He founded the world beat fusion group Moksha, which released its first CD *Lady Sun* in 2004, and is the percussionist of the avant-garde group AUDio SQUADron. In addition, he has been teaching tabla at the University of Alberta, Centre for Ethnomusicology as a part of the Indian Music Ensemble since 2003.

Dr Seema Ganatra - sitar
Seema Ganatra started playing the sitar at the age of 11. She has learned Indian Classical music from the sarod maestro Ustad Ali Akbar Khan at the Ali Akbar College of Music in California and from his son Ustad Aashish Khan. She has performed as a solo sitarist and as an accompanist for a number of years. In addition to her part time appointment in the Department of Music as sitar instructor in the Indian Music Ensemble, she is also a full time clinical Associate Professor in the Department of Dentistry at the University of Alberta.

Sharmila Mathur – sitar
Born in Jaipur, India, Sharmila received her Master of Music degree and was honored with a Gold Medal by the University of Rajasthan for her outstanding achievements in sitar. Being the foremost disciple of Grammy Award winner Pt. Vishwa Mohan Bhatt, Sharmila has been able to learn unique techniques of Bhatt's beautiful style.

She has been an Assistant Professor in the University of Rajasthan, teaching Music to graduate and post-graduate students. Along with her stage performances Sharmila played for All India Radio and Television. While living in Africa and Dubai for the last fourteen years, Sharmila performed in a variety of ensembles.

A recent arrival in Edmonton, Sharmila has been teaching Sitar to share her knowledge and passion for Hindustani classical music.

Niyati Dhokai – violin
Niyati Dhokai studied violin performance and pedagogy at the University of Maryland and George Mason University, during which time she maintained an extensive private teaching studio and performed as a chamber and orchestral musician. She now attends the University of Alberta pursuing a master's degree in ethnomusicology through which she is studying North Indian music.

Dr Kamaljeet Bajwa – vocal
Kamaljeet Kaur Bajwa started learning to sing classical Indian music at the age of four. Her first guru was her father, the late Sri Narinder Singh, an exponent of the Punjab gharana of tabla playing. Her musical path has combined artistry with scholarship. She stood first in both her Bachelor's and Master's of Music batches at Punjab University, Chandigarh, where she also earned the Ph.D., completing a dissertation on riyaz (practice) in Indian classical music. Other gurus who have trained her include distinguished artists of the Patiala and Agra gharanas of Hindustani vocal music, such as Pandit Madan Lal Bali, Dr. Bhupinder Seetal, Pandit Yashpaul. She continues her lifelong study under Pandit Baldev Narang and Ustad Barkat Sidhu. Kamaljeet earned the "Best Vocalist of the Year" award in Chandigarh in 1995. For the past eight years, she has taught classical music vocal to students of all levels from young children to graduate students. A versatile artist, she feel equally at home singing khyal, tarana, thumri, shabad and ghazal, as well as composing music.

Kamaljeet has performed at different venues in India and Canada, most notably the prestigious Hariballabh Sangeet Sammelam in Jallandhar. A recent arrival in Edmonton, she is looking forward to teaching and performing in this field so that she can spread the music and share her passion with others.

Meera Varghese – Bharat Natyam
Meera Varghese specializes in Bharat Natyam (South Indian classical dance) as a performer, choreographer, and instructor. Born and raised in Ontario, Meera received her Bharat Natyam training under S. Ramalingam in Karaikal, India. Currently a student in the M.A. Ethnomusicology program at the University of Alberta, Meera also teaches Bharat Natyam classes for Campus Recreation in the Faculty of Physical Education and Recreation. Meera has danced in numerous festivals across Canada and in India, including the 2001 Summer Games (London, Ontario), Kalanidhi Dance Festival (Toronto), Expanse New Works Dance Festival (Edmonton), and Mangini Festival (Karaikal, India).

Meera is also an accomplished vocalist, flutist, and pianist, having recently completed her Bachelor of Music in Voice Performance at the University of Alberta. She has performed in numerous opera productions and has worked as Musical Director, Conductor, and Pianist for musical theatre productions in Ontario and Alberta. Meera has been awarded the 2002 Speake Gold Medal for Voice (top score in Canada), the Carol Connors Arts Award (2002), the Varagur Vainkunta and Sarada Srinivasan Award for Indian Music (2003), and the Bahai Race Unity Award (2002) for her work promoting cultural awareness in London, Ontario.

Rohan Singh Bhogal – tabla
Rohan is a native of Edmonton. His interest in music was noticed by his parents at a very early age. Without any formal training, he was able to master complex rhythm cycles before he could even count. At the age of eight, he went to California to study tabla with Zakir Hussain, where he was surrounded by mostly adult students.

His family's dedication to his talent led to various sacrifices, such as month long stays at hotels. Over the years under watchful eyes of Zakir Hussain, Rohan has developed into a very capable musician with graceful and sweet hands that are treat to watch and listen.

Rohan's accomplishments are nothing but impressive, He won first place at the "Talent Explosion" competition for North Alberta and was chosen to perform at the "Big Valley Jamboree" in Canmore. In the year 2000, sitarist Ustad Shujaat Khan spotted his talent and asked Rohan to accompany him for a presentation with the University of Alberta students. Rohan accompanied Ustad Aashish Khan at the age of fourteen. The same year, the renowned Ghazal Maestro Jagjit Singh invited Rohan to perform with him in a concert that Edmontonians still remember.
His moment of international fame came in 2004 when he was invited to perform a tabla solo recital at India's oldest, prestigious music festival, "Harballabh Sangeet Sammelan". He was the youngest and first-ever Canadian to perform there, receiving rave reviews. During his visit to India, he also had the opportunity to perform solo in the Namdhari Satguruji's presence in Gurdwara Bhaini Sahib.

Rohan is also very serious about his studies and is an honors student in the final year of the IB programme at Ross Sheppard High School.

Join us!

World Music Ensembles
Upcoming Events
Convocation Hall, Arts Building

Thursday, March 22 at 8:00 pm
Middle Eastern and North African Music Ensemble
Michael Frishkopf, Director
For concert information,
email: michaelf@ualberta.ca

Friday, March 23 at 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director
For concert information, e-mail:
sanjaysharmila@yahoo.com

Saturday, March 24 at 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
For concert information,
email: rkpogo@shaw.ca

department of Music

Admission: $10/stud/sen, $15/adult
For ticket information, please contact the Department of Music,
Fine Arts Building 3-82,
telephone: 492-0601

Department of Music
University of Alberta

Studio 27

New Music Concert
Works by U of A
Student Composers
Students enrolled in Music 259
Roger Admiral, piano

Wednesday, December 6, 2006
at 4:00 pm
Fine Arts Building 2-7

Program

DEPARTMENT OF
MUSIC

Program

Xing	Amy Kao
Incineration of the Western Star	Wayne Zuo
Four Short Noodles Torrent Sherbet Decisions, Decisions "Another Tequila, Bartok?"	Ian Bonyun
Art of Self-Destruction	Chtistina Thirnbeck
Atlantea	Danielle Germain
Our Saviour	Edward Cho
HILITOLI	Susan Chen
Calm Before the Storm	Stephanie Patterson

Upcoming Events

December
10 Sunday, 8:00 pm
Electroacoustic Music Concert
Introduction to Music Technology
(Music 245)
Studio 27, Fine Arts Building
Free admission

January
12 Friday, 8:00 pm
Music at Convocation Hall II
Jolaine Kerley, soprano
Timothy Shantz, tenor
Jeremy Spurgeon, piano/harpsichord
English Songs from
Dowland to Britten
Admission: $15/stud/sen, $20/adult

19 Friday, 8:00 pm
Music at Convocation Hall I
Patricia Tao: CANCELLED
In her place will be
Joachim Segger, piano
Beethoven Piano Sonatas composed
between 1816 and 1822:
Sonata, Op 101; Sonata, Op 110;
Sonata, Op 111
Admission: $15/stud/sen, $20/adult

21 Sunday, 3:00 pm
Visiting Artist Recital
Richard Raymond, piano
Admission: $15/stud/sen, $20/adult

22 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

22 Monday, 8:00 pm
Graduate Composition Concert
Studio 27, Fine Arts Building
Free admission

23 Tuesday, 3:30-5:00 pm
Piano Masterclass
Visiting Artist Richard Raymond
Free admission

26 Friday, 8:00 pm
Music at Convocation Hall II
Guillaume Tardif, violin
Roger Admiral, piano
Paganini 24 Caprices, Op 1
(version with piano)
Admission: $15/stud/sen, $20/adult

28 Sunday, 8:00 pm
Master of Music Recital
Siu Ling Chiu, Choral Conducting
Free admission

February
2 Friday, 8:00 pm
Kilburn Memorial Concert
at the Winspear Centre for Music
Visiting Artist Paul Jacobs, organ
Admission: $15/stud/sen, $20/adult

3 Saturday, 10:30 am
Organ Masterclass
Visiting Artist Paul Jacobs, organ
Free admission

3 Saturday, 8:00 pm
World Music on Stage
Admission: $10/stud/sen, $15/adult

department of Music

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